

SATURDAY, JANUARY 31, 1874.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

LITERATURE.

A System of Famine Warnings; or, Famine Aspects of Bengal Districts. By W. W. Hunter, B.A., LL.D., Director-General of Statistics to the Government of India. (London: Trübner & Co., 1874.)

In the face of the impending calamity of the great famine in India which now seems inevitable, this work has received, as it was sure to do, universal attention at the hands of the public in this country. With hardly an exception the press has, from the very commencement, taken the worst possible view of famine prospects. Every telegram that has been received in London from the Viceroy relating to the famine has been thoroughly discussed, and in almost every case the result has been that the public writers have refused to find any consolation in them. They have earnestly, and ever more earnestly, lifted up their voice in a unanimous cry that the true proportions of the famine have been misjudged; that death, disease, and suffering will be on a far greater scale than the Government has anticipated; and that the preparations, not only for the transport and distribution of the necessary food, but also for the actual supply of food itself, are so notoriously insufficient and immature, that they can only result in the death of thousands and tens of thousands of helpless human beings. When the history of this famine comes to be written, therefore, it can never be said that it has taken us unawares. The Government of India has had ample time for preparation. The press has continuously sounded the tocsin of warning in its ears; and thoughtful people might well be content to believe that, notwithstanding the invariably gloomy tone adopted by our public writers in England, it was more probable that their prognostications would be wrong than that the Government of India—with unlimited credit and powers, with an admirable administrative machinery, with the means of getting absolutely trustworthy information on the spot, and with the certainty of having the entire public sympathy and support of England at its back in any measures, however costly, that it might sanction to meet the impending famine—should so fail in measures of relief as to justify any of the dismal prophecies which we have had ringing in our ears for the last six weeks. When, therefore, this book, compiled by the Director-General of Statistics in India, is published with all the weight of semi-official authority, it, no doubt, is looked upon by many as in some degree a sort of reply to those writers and thinkers about the famine who take a pessimist view of matters; and we may at once say that, could Dr. Hunter's statistics and rose-coloured deductions be relied upon unreservedly, the nation might indeed give a sigh of relief at the conviction that the

matter was not really so bad as it has been painted, and that the preparations which have been already made to deal with the calamity are ample and sufficient in all their details. In the limited space at our command, we are unable to criticise in detail the whole of Dr. Hunter's work; but in the first chapter we have noticed some points that seem to us to have such a vast influence on the value of his statistics, that we submit them here very briefly to our readers.

In this chapter Dr. Hunter deduces from various statistics at his command, and principally from those of the famine of 1866, that the impending famine of 1874 will cost, at the extremest possible estimate, no larger a sum than half a million sterling. If this be true, there is but little cause to be anxious whether the want can be successfully met; and the nation may begin to feel that it has been giving itself a great deal of concern about a calamity that may be combated with some certainty of success. Let us, however, consider what these statistics really mean, taking Dr. Hunter's own figures as the basis for our conclusions.

At page 21 we are furnished with a tabulated statement of the statistics of relief in 1866, from which we gather that, out of a total population, in eleven districts of Bengal, of 14,800,251 people, of whom 10,964,415 were labourers and agriculturists, the largest number who applied for relief in one month was only 144,059, or not more than .097 of the whole population; and this, Dr. Hunter informs us, is probably larger than will be the case during the present year. This statement does not, of course, deal with the whole forty districts, but it shows the statistics of the eleven most seriously affected in 1866, and it is on these statistics that Dr. Hunter's predictions are based. We confess that, at the first glance, we were utterly surprised at the small number of persons requiring relief, until we read on, and then the mystery began to clear. In page 21, Dr. Hunter says that a household of four persons reduced to one meal a day consumes $1\frac{1}{2}$ seers of rice, and that, if the father does his daily work, he would require a second meal of half a seer, making a total of 2 seers a day. At famine rates this would cost $7\frac{1}{2}$ rupees per month, and the statistics show that a fourth of the families in Bengal earn only 5 rupees a month. Therefore, it might be expected that, according to the above statistics, one-fourth of the total population of the eleven districts tabulated $\frac{14,800,251}{4}$, or 3,700,060, would have applied for relief; whereas the total number applying was only 144,059. How can the difference in these numbers be accounted for, even putting out of the question the two children out of the family of four, or 50 per cent. of the above number who might be estimated as not coming for aid, but as being provided for by the adult population? In two sentences which have called forth much well-merited criticism, Dr. Hunter gives us the key to the whole matter. "The children," he says, "and weaker members of the family, die at the outset of the famine, and those who survive eke out a very insufficient quantity of rice by roots and wild plants. The wages which would not suffice to feed

an average family of four, are sufficient for the two or three members *who survive*. [The italics are ours.] The rural population enters a famine as a frigate goes into battle, cleared of all useless gear and inefficient members."

These sentences have been most severely criticised, and with justice; for what is the sole deduction we can draw therefrom? To the population of 144,059 requiring relief we have now to add, according to Dr. Hunter's own statement, a vast number who have already perished. At the commencement he takes the population of 14,800,251 in the eleven districts tabulated as consisting of families of four persons. He proves that it is a fact that one-fourth of this number must suffer actual famine. And in the sentence above quoted, in which he speaks of the two or three members out of each family *who survive*, he at once destroys at the lowest estimate 25 per cent., or $\frac{3,700,060}{4}$, or one-fourth of the whole population which he before stated would inevitably require relief, or 925,015 souls. We do not see that this deduction can be evaded in any possible way; and if we are to accept it as true, and are determined to prevent as far as possible any actual loss of life, what becomes of Dr. Hunter's estimate of 66,000% to feed a pauper population of 660,000 per month?

Again, at page 26, Dr. Hunter says that in 1866, with an expenditure of 254,869*l.*, nearly 750,000 human beings perished of hunger and of diseases incident to semi-starvation, while the maximum number relieved during the severest month was only 144,059. It is, as before stated, this last number that he takes as the basis of his calculation, that Government will not in the present year be called upon to expend more than half a million of money for the relief works and gratuitous distribution required to deal adequately with a famine-stricken population of twenty-four millions.

But if the English nation declares, as it has already done, with unmistakable voice, that no single human life shall be sacrificed to the pangs of hunger that can be saved either by timely expenditure of money or by human foresight, what becomes of these calculations? Where do they land us? It seems to us that they only serve to prove with startling distinctness that, in this compilation of statistics, the Director-General has taken for granted as inevitable an immense destruction of human life, and has merely tabulated those who had strength and vigour not to succumb to the first outburst of the famine. Let us recapitulate for a moment the figures with which, according to his own statement, we should have to deal, were we determined, as we are, to prevent the loss of a single human life that can be saved by timely aid.

In the year 1866, on the statistics of the famine of which Dr. Hunter bases his calculation:—

144,059 were relieved.

750,000 died of famine and its consequences.

925,015 are taken for granted by Dr. Hunter, at page 22, as having succumbed before the first severity of the famine was actually felt.

1,819,074

Instead, therefore, of 144,059 applying for relief in a total population of 14,800,251, we might, had our means been perfected, have saved the lives of nearly two millions of souls. Instead of taking as his basis a gross number of 144,000 human beings requiring relief in a total population of 14,000,000, and building his calculations thereon, it seems to us that Dr. Hunter would have been wiser had he looked the matter in the face and grappled with the fact that two millions is the correct number for whose lives we are responsible. Lord Northbrook, in his speech at Agra, announced, however, that it was twenty-four millions of people who were now in peril of famine. If, out of fourteen millions in 1866, two millions should have been supported by the State, we have therefore nearly double the number to provide for in 1874. How far will Dr. Hunter's sanguine estimate of half a million for the total expenditure of six months meet the emergency?

We would in conclusion express our entire confidence, that the Government of India must be better prepared to grapple with this fearful calamity at all points than we at home can at all understand. They have, we repeat, the most ample information: for reasons of State, they may have considered it advisable not to give their measures of relief a world-wide publicity: it is generally understood that the Home Government have given them absolute *carte blanche* to act in the matter; they are assured of public sympathy and support; every aspect of the case has been placed before them in every possible way; and they must fully recognise the awful responsibility which rests upon their shoulders.

EDITOR.

On Viol and Flute. By E. W. Gosse. (London: H. S. King and Co., 1873.)

To say of any work in literature or art that it bears the mark of a school, has generally in England been to cast the first stone at it. Schools, with their recognised leaders, their accepted theories of art, their acceptance of scholars' work, have been looked on with the same disapproval as that with which Turgot regarded sects. "Perhaps the greatest ill you can do to art is to drive those who love it to form themselves into a school," in this country, where we are in other ways so fond of mechanism, and where, if we have no Florence and no Bologna, we can point with pride to Birmingham and Manchester with their schools of politicians. This is all very well in politics, but in literature such circles are supposed to foster mannerisms and tricks caught at second-hand, and to encourage the sort of poetry which Charles Baudelaire was persuaded he could teach in twenty lessons. Mr. Gosse's poems are mainly remarkable for the striking examples they afford of the advantages and disadvantages which attend the existence of something like a school in modern English poetry. The disadvantages lie most obviously on the surface, and do his verses much wrong. Borrowed rhythms, borrowed mannerisms, expressions which once had the beauty of the *bizarre*, but

which are now neither strange nor sweet, are unpleasant themes to dwell on, and must be noticed as briefly as possible. It is a violence to speak of "the sunset, with her warm red flesh," to talk of a woman's mouth as the "rose-tree of the world's great rose!" the rose of the world's great rose-tree would have been intelligible. And it is surely a mistake to write verses so provocative of parody as "Guinevere,"

"When the autumn nights were hot,
(Peach and apple and apricot,)"

and so on, with a refrain rhyming on the names of all sorts of fruit. To end our list of objections the poem called "Renaissance" is too close an echo of Mr. Swinburne's "Laus Veneris," which has been written once for all, and loses by repetition.

These are faults which cannot be overlooked, and which are traceable to the study of one phase of English poetry. But the beauties of Mr. Gosse's verses, beauties often due to the same influences, are as much a wider theme as they are a pleasanter one to treat of. And first of the beauty of form specially manifest in these sonnets. It is not easy to praise too highly their careful structure, their music and colour. Only a few years ago such sonnets would have been, for their perfection and form, almost a new thing in English verse. It is owing to the revived study of Italian art, and greatly to the example of the master whom Mr. Gosse addresses on page 102, that a collection of fourteen casually rhymed lines is no longer considered good enough to call a sonnet, and that what is done in this way is done well. Mr. Gosse's sonnets are so much on a level of excellence that it is difficult to know which to select for quotation. Perhaps that which closes the series on "Fortunate Love" is as good an example as any other.

"EPITHALAMIUM.

High in the organ-loft, with liliated hair,
Love plied the pedals with his snowy foot,
Pouring forth music like the scent of fruit,
And stirring all the incense-laden air;
We knelt before the altar's gold rail, where
The priest stood robed, with chalice and palm shoot,
With music men, who bore citole and flute,
Behind us, and the attendant virgins fair;
And so our red Aurora flushed to gold,
Our dawn to sudden sun, and all the while
The high-voiced children trebled clear and cold,
The censer boys went swinging down the aisle,
And far above, with fingers strong and sure,
Love closed our lives' triumphant overture."

It would be scarcely possible to surpass this blending of the triumphant passion of music with the colour and quiet of painting. Other sonnets, which it is a temptation to call masterpieces, are "Experience," "Perfume," "D. G. R.," and "Old Trees." "Perfume," especially, is worthy of one who loves sweet, scents, and can trace and express their mystic "correspondences" with delicate emotions as subtly as Baudelaire.

Mr. Gosse's other lyrics are less perfect in form than his sonnets, but they have the interest of expressing a philosophy of life, which is perhaps as useful as any other mental anodyne of our time. In his eclecticism there is a good deal of Goethe and of Walt Whitman, of Marcus Aurelius, and of Théophile Gautier. This philosophy is most definitely expressed in the prelude—

"I clasp, as bees do flowers, with amorous wings,
The spirit of life in moving, joyous things;
Where'er desire receives the boon it craves,
A new Athene from my forehead springs.

Lovers behind the haystacks, out of sight,
And peasants dancing in a barn at night,
Rough fishers chanting as they haul the net,
And whistling mowers in the fading light.

All these are more than my own life to me;
I haul the moonshot fishes from the sea,
I fiddle on the village green, I dance,
I thrill with others in their honest glee."

The same feeling is expressed in "Lying in the Grass," a poem which embodies those effects of evening light, and the contemplation of peaceful labour, which Mason loved to paint.

"I do not hunger for a well-stored mind,
I only wish to live my life, and find
My heart in unison with all mankind."

Disciples of this morality strive at once to live with the world's life and to enjoy each moment as it passes. After all, the perfectly dispassionate spectator might unite these aims, might appreciate the harmony and the vivid contrasts of experience. But none of us are dispassionate enough for this, and Mr. Gosse is found complaining that "Satanic passions stab him through." This makes a discordant note in his lotus-land of art, a land lit with the long twilight of the North, and musical with memories of the songs of Ibsen, the Norwegian poet. Even vaguer than this paradise of art, and more remote is the "Paradise of a Wearied Soul," a poem describing the shores where the shadows of dead lovers are no longer tormented, a frequent motive with the poets of the French "Renaissance." To dwellers in these tranquil countries, the great war, "the year when Henri Regnault died," came with a more cruel shock than to other men. It was as when the seekers for the Earthly Paradise in Mr. Morris's poem, encountered the fleet and the warlike array of Edward III. going to spread the realities of death, while they were sailing to a fabled immortality.

"For us, the very name of man,
Grew hateful in the mist of blood;
We talked of how new life began
To exiles by the eastern flood,
Flower-girdled in Japan."

Obviously, any one who thinks it a demerit in literature to be literary, who wants to be "grand, epic, homicidal," will find no pleasure in Mr. Gosse's book. But he shows every promise of becoming a poet whose verses may well be read to loungers beneath the trees, like those whom Mr. W. B. Scott has designed for the frontispiece. There are, however, blemishes enough, and irritating affectations to be cleared away before listeners will be as complacent as the *Auditor* addressed in the interludes.

"You do not stir? you will not rise and go?
Then listen longer, if it must be so."

A. LANG.

A General Sketch of the History of Persia.
By Clements R. Markham, C.B., F.R.S.
(Longmans, Green, & Co.)

MR. CLEMENTS MARKHAM has rendered a service to literature by the production of this interesting volume; and impart critics will consider that the title adopt

is fully warranted by its contents. As a general sketch of the history of Persia, it contains far pleasanter reading than could be presented by bare, persistent historical narration; and of all chronicles none can be more wearisome to the English student than those of an Eastern people. The profuse and prosaic detail which characterises Oriental annals cannot have escaped the notice of the most conventional readers, and with this in view it is unlikely that the public would be disposed to see revived a class of publications remarkable for monotonous genealogies and the lack of interesting incident.

Sir John Malcolm's *History* and Sir William Jones's *Grammar* are both exceptional books; but they belong to a period when Persia had an especial charm of novelty which inspired the writer quite as much as it encouraged or attracted the reader. Mr. Markham, while disclaiming to be a critical Orientalist, has written with a hearty appreciation of the labours of these distinguished men, whose intimate association with every phase, in the one case of Persian character, and in the other of Persian literature, has made them worthy models for imitation. Treading more or less in the steps of one or the other, he has brought scientific disquisition to bear upon the rise and fall of turbulent dynasties, or utilised snatches of national poetry to illustrate the genius of a highly imaginative people. Of the twenty chapters into which the volume is divided, about one-third are devoted to matter which, without being extraneous or irrelevant, expounds rather than participates in the main subject. It represents, as it were, the chorus and not a distinct person of the drama. Chapter III. on the Zend Avesta, and Chapters XVI. and XVII., on the Persian Gulf and Central Asia respectively, may be cited as notable examples of our meaning. As orthodox component parts of a general historical sketch, they are not misplaced; as aids to the general reader, they are of great value.

Chapter III. touches a theme of religious and scientific importance, and introduces questions which cannot be fitly dismissed with brevity or in general terms. The indications of a contact between the two "monotheisms of the Aryan and Semitic races" obtained from Scripture, are, as Mr. Markham says, "very interesting;" but these few words open a field of enquiry of almost indefinite extent, and the references to the books of Jeremiah and Ezekiel (pages 65, 66) point only to its entrance gate. For the Biblical student an apt illustration of the necessity of a Commentary, or it may be a Revision such as that now in progress, is afforded in the rendering of the third verse of the 39th chapter of Jeremiah, wherein Rabsaris and Rabmag are mentioned as mere names, instead of titles belonging to the names immediately preceding them, and signifying "Chief of the eunuchs" and "Chief of the Magi" ("high priest," as conjectured by Sir Henry Rawlinson on a new etymology). It speaks well for the British and Foreign Bible Society that its latest Arabic translation of the Scriptures has corrected this defect in the translation of 1848,—a defect which, presuming the Arabic taken from the Hebrew,

should at least have been apparent in converting one form of Semitic expression into another. Here we may remark that the testimony of scholars to the Persian origin of the word "Paradise" (p. 67) is certainly not strengthened by Freytag, who, quoting largely from the Kāmus, treats it as pure Arabic, i.e. "Firdaus," plural "Farādis" or "Parādis;" but he may have been content to find in it a legitimate formation corresponding to Lumsden's augmented Quadri-literal, without need of closer investigation.

Between twenty and thirty pages are given to the history of the Sassanian monarchs. If there is little novelty in the details or treatment of this section, there is at least sufficient light displayed for the reader's guidance, to fix attention on the more important reigns and surer landmarks of a dim and remote period. For, notwithstanding the high testimony of Sir William Jones to the comparative value of the data available in recalling the achievements of the descendants of Sassan, it is impossible to believe that any narration derived, as this one, from the most imaginative of narrators, can be void of romance and fable. We could have wished something said about Bahram Chōbin, leader of the armies of Hormazd IV. (miscalled by Malcolm, Hormazd III.); a brilliant episode, on whose exploits is attributed to Firdausi, and may be found in some copies of the *Shah Namah*. But his accession to the throne is not admitted by all critics, and the fact of partial exclusion by the editors of the poet-historian may have caused rejection in the present instance. If we are to credit Richardson, the Pahlevi dialect, which had for many years been falling into disrepute and disuse under the early Persian monarchs, was formally proscribed by Bahram, or, as Mr. Markham calls him, "Varahran" Gor, in the fifth century of the Christian era. The "Dari," on the other hand, or court division of the common "Farsi," was fostered by the Sassanian kings, who published works in it, and encouraged others to follow their example. According to the same authority, the fanciful derivation of "Nishapur" noted in the volume under review (note, p. 73), becomes considerably modified. "Nai" in the one case is accepted in its literal Persian signification of "reed," thus: "the reeds of Shāpur." Richardson, on the other hand, finds a word "nih," meaning "town" or "city." We venture to think the first syllable may really be "nāo" or "nū," Indianised or vulgarised into "Nai" or "Ni," and that the name implies the "new" city of Shāpur, called by Mr. Eastwick the modern town, in reference to a very great city, "one of the most ancient in the world," south-east of the present one, and destroyed by a convulsion of nature or the violence of man.

The History of the Caliphs is clear and concise, and much reading and research are exhibited in the Lives of Baber and Taimur. But in all earlier Persian annals, until the times of the Safāwi kings, there is a vagueness in respect of geographical limits, and as to what particular places are within the actual empire of the day, which cannot but perplex the practised student as well as the neophyte. There is no question that the

statement that Persia fell to this or that invader on such and such an occasion, must be taken with much reservation. In most cases less, in some few cases more, than the Persia of the modern map is probably intended. Where the latter hypothesis would apply, moreover, it must be assumed that the sovereignty is based rather on a dominant influence than a direct controlling power. Neither Samarkand (pages 137, 207) nor Sultānya (page 72) is a fitting site for the capital of a country extending north and south from the Caspian to the Persian Gulf, and west and east from the Kurdish mountains to those of Baluchistan. As regards Baber, Mr. Markham introduces him among his historical biographies, not as a ruler over any part of Persia, but because of his intimate connection with that country.

The chapters on the Safāwi Dynasty and the Kājars, on Nadir Shah and the Zends, are legitimate Persian history, and agreeably put together. It is not so much that the main facts are new, but they are well and instructively combined. Separate relations have been blended in one, and statistics thrown in, with occasional disquisitions in appropriate places, to relieve the monotony of narration. We are glad to find that the useful and intelligent labours of Mr. Watson have not been ignored; and that confirmation is accorded to the accuracy of this gentleman's *History of Persia from 1800 to 1858*. Those who have watched his career from the position of a subaltern in a Company's European regiment to that of Chief Secretary and Acting Chargé d'Affaires in Greece and Japan, will not fail to acknowledge that the chance which brought him to Persia during the short war of 1857 has been turned to good account. Strong and practical arguments are adduced in favour of the Euphrates route to India, while a railroad in that quarter is looked upon as a certainty. But the project is viewed as a whole in its connection of the Mediterranean with the Persian Gulf: not as a mere nucleus of a full land-line by Kurdistan, Persia, and Makran. If one be a certainty, we cannot but consider the other equally so.

Where the author excels is, we think, in his own special field of geographical research, and in utilising the labours of old and comparatively little known travellers for purposes of historical illustration. These timely *excerpts* impart flavour to the chronicle as it stands, put into an English dress; and bring direct evidence from trustworthy witnesses to men and manners of a bygone period, for which we might vainly look to native annalists. And in the description of towns and countries, Mr. Markham has hit on a happy, popular, and attractive style. As comprehensive as it is concise, it seems to grasp the cardinal and noteworthy points of the best and most recent authorities. The chapter on Central Asia is highly instructive, and may be instanced as a fair specimen of the book, and the information to be acquired from its perusal. In these days of geographical school examinations, few better volumes could be placed in the hands of students.

Passages might readily present themselves

in support of the opinions here expressed, and short, vivid accounts of Yezd, Bokhara, Mashhad, Shiraz, Northern Khurasan and many towns, provinces, or districts be quoted. In the concluding apostrophe of the book, Mr. Markham addresses himself to the land he has been describing. "Iran," he says—

"where the palace of Persepolis reared its beautiful pillars on high; and where Sa'ady and Hafiz wrote their soul-stirring poetry,—must ever be an enchanted land, full to overflowing of the most delightful associations.

"We picture to ourselves the mighty kings of old, the heroes as generous and merciful as they were brave, the lovely maidens and the inspired poets of Iran, until the whole history rises up before us like a wondrous mirage. The traveller over the sands of Mesopotamia may sometimes behold its counterpart in the ruined palace of the ancient kings of Iran, at Ctesiphon. Gazing from the opposite shores of the Tigris, he will be astonished at the sight of vast arcades, which will change into a beautiful tower reaching to the sky, and pierced from base to summit by innumerable arches. Suddenly this fairy vision will be converted into a magnified image of the palace, with an exact counterpart upon it, upside down; and finally the naked ruin is seen in all its desolation, standing alone in the sandy plain.

"Just in the same way we may dwell upon the past history of Iran; the age of Rustam and his heroes, the precepts of Zoroaster, the gorgeous line of Sassanian kings, the age of poets, the restored magnificence of 'Abbās, and finally the stream of history brings us down to the naked deformity of the Kajar rule, and the desolation of modern Persia."

But we cannot take leave of this interesting volume without remarking on the adoption in it of a mode of spelling certain words unfamiliar to most European readers. The innovation is part of a question provocative of warm discussion among Indian officials, and sufficiently important to affect the reading public at large.

Mr. Badger deserves the thanks of all who desire to see a uniform as well as critically correct system applied to Oriental names when put into a Roman character, for bringing the results of his knowledge and research to bear upon the subject; and Mr. Markham, by illustrating this gentleman's theory in his own pages, has challenged opinions on its aptness or otherwise. Nothing can be sounder than the reasoning, but we demur to the practical conclusions attained. Arabic is a language so diffused in non-Semitic languages and among a non-Semitic people, that we must accept it in some cases as belonging to the alien tree on which it has been grafted. Its proper names, like its commonest parts of speech, have, it is true, become distorted both in Turkish and Persian, especially the former, by oral peculiarities; but these verbal distortions are recognised in Turkey and Persia to the prejudice of original sounds, and even grammatical axioms; and either we must have a separate rendering of words applicable to separate countries, or a rendering which meets as nearly as possible the common exigency. The first procedure would be singularly inconvenient, and therefore we should strive to make the second feasible.

Now the letters which it is proposed to represent in English by *dh*, *dz*, and *zh*, are, both in Persia and India, little distinguishable to foreign ears from the simple *z*; and

as Mr. Badger's aim is to give "the nearest approach to the right sound," the object is not achieved, in respect of a History of Persia, by the means prescribed. Had Mr. Markham strictly availed himself of it, he would have spelt Afzal (p. 455) and Faizabad (p. 456) Afdhal and Faidhabad, as he had before spelt Fadhl (p. 172), a similar derivative to Afzal, and Kadhi (p. 130); so also he would have spelt Azam (p. 370), Zil (p. 471), and Nizam (p. 491), Azham, Zhill, and Nizham, as he has done Hafizh (p. 175) and Kazhim (p. 263). Azarbaijan (p. 322) would in like manner have been Adzarbaijan; and it may be remarked, *en passant*, that Razha (p. 313, &c.) should be Radha. But deviations have been found advisable: and the rule would, we think, be better honoured by general breach than partial observance.

Again, it is conceived that the *i* would answer all ordinary purposes in the rendering of Persian or Persianised Arabic words for which a *y* is now substituted: except in cases of "tashdid," or doubled letters, such as in "Sayid," where the introduction of *y* is compulsory.

Nothing need be added of supposed misprints; and as Mr. Badger has not remarked on the letter pronounced *s* in India and *th* among Arabs, we might conclude he prefers the latter sound, as in Othman (p. 104); but as Masnavi (p. 157) should follow suit, and be "Mathnavi," we are uncertain whether he would apply it in all cases.

As we have before said, Mr. Badger's theoretical reasoning is too sound to be impeachable. We do not presume to cavil at his interpretation of Arabic letters. Our objection is to the too general application of the strict rules of the critic and grammarian to words which have passed, as it were, from such supervision, into a more cosmopolitan sphere, where Custom reigns supreme, and where simplicity is a clear desideratum. In grammatical and philological works letters should naturally be given with original form and signification.

F. J. GOLDSMID.

From the Indus to the Tigris: a Narrative of a Journey through the Countries of Baluchistan, Afghanistan, Khorassan, and Iran, in 1872. By Henry Walter Bellew, C.S.I., Surgeon Bengal Staff Corps. (London: Trübner & Co., 1874.)

DURING the unfortunate, because premature, occupation of Afghanistan in 1839-42, that country was traversed in every direction by British officers, and a flood of light thrown upon its geography and the habits and relations of the various races who till its valleys, or graze their flocks over its mountains. Among the few districts which remained imperfectly explored was Sistān, the classic land of Persian romance, the birth-place of the hero Rūstam, whose exploits, told in the glowing pages of Ferdousi, are the pride and delight of Persia.

It is curious, therefore, that it should be the first scene on which the British Government has felt the necessity of active interference in Afghan politics since the withdrawal of Pollock's avenging army from Kābul in 1842. Situated in the lowest de-

pression of the Iranian plateau, Sistān is surrounded by desolate wastes on every side but the east and north-east, where the waters of the Halmand and Harrūd bring down the alluvial deposits which form the finest corn-growing soil in Western Asia. This boundless fertility, in spite of a climate so bad that horses cannot live through the summer months, made the valley of the Halmand, at one period of its history, the seat of considerable civilisation; and until the decay of the Persian monarchy at the close of the Sūfi dynasty, it appears to have enjoyed comparative peace and prosperity under its native Kayāni chiefs, ruling in the name of the Shāh.

Since the beginning of the last century, its position on the neutral ground between Persia and Afghanistan—where, as on our own borders five hundred years ago, there is always war—has reduced the greater part of the country to a waste, where nomad Balūch and Afghan graze their herds and cut each other's throats amid ruined villages and choked-up watercourses. Sistān proper, the delta of the Halmand, which had been colonised by Nādir Shāh with Persians from the neighbourhood of Hamadān, still retains some semblance of prosperity, and was either independent or owed allegiance to Herāt or Kandahar, until taken forcible possession of by Persia in 1865.

The civil war which then raged in Afghanistan prevented any notice of this invasion at the time; but as soon as the 'Amir Shir 'Ali Khān regained possession of the throne of Kābul, remonstrances were addressed to Tehrān, and, finally, the British Government was compelled to interfere to prevent a war. The result was the despatch of Afghan and Persian commissioners, with Sir Frederic Goldsmid as arbitrator on the part of England, to settle the dispute on the spot.

Major-General Pollock, a distinguished political officer from the Punjab, was ordered to accompany the Afghan envoy, and with him was sent Dr. Bellew, whose knowledge of Pashtū, the colloquial language of Afghanistan, added to his having been a member of the only recent English mission to that country, admirably qualified him for the journey.

The book before us contains the record of their travels. Leaving the British frontier at Jacobābād, in Sind, on the 8th of January, 1872, they found it prudent to adopt the longer and more difficult route to Kandahar, that by the Miloh pass, Kalāt and Quetta, the regular road through the Bolān being dangerous on account of the rebellion of the Brahūti chiefs against their suzerain the Khān of Kalāt. At their first halting-place the travellers found proof of the wisdom of their decision in the shape of a caravan which had lost one hundred and fifty camels carried off, six men killed, and fourteen wounded, in fighting its way through the Bolān pass. Dr. Bellew makes no comment on this deplorable disorder close to the frontier of India; but we cannot help thinking that British interference would be more than justified to prevent such outrages in the dominions of a chief, the mainstay of whose power is the moral and material support he receives from the Government of

India, if, indeed, he be not, to all intents and purposes, as much our feudatory as Holkar or Scindia. At Kalât, where they arrived on the 23rd of January, in intense cold, the travellers exchanged visits with the Khân, whose inability to keep his subjects in order had caused their roundabout journey; and on the 29th reached Quetta, a few miles beyond which they were met by the Afghân commissioner, with an escort to conduct them to Kandahar. That this was not a mere compliment is clear from the following extract:—

"At a mile beyond Hydarzai we halted half-an-hour near the village of Yâr Muhammad at a *Kârez* of the same name, and had a fire lighted to warm ourselves while the baggage passed on. Whilst so engaged, Yâr Muhammad, the founder of the village and *Kârez* (water conduit) bearing his name, with half-a-dozen villagers, came up, and with genuine Afghan freedom seated themselves amongst us. He was a rough old man, with bleary eyes and snuff-stained nose.

"Without taking any notice of us, he bluntly enquired of the Saggid who and what we were. On being told our errand, 'That's all right,' he replied; 'our book tells us that the Christians are to be our friends in the hour of adversity; but it's well for them that they are travelling this way under your protection.' The Saggid laughed, and said, 'Such are Afghans! they put me to shame;' and his secretary, to prevent any further disclosures of sentiment on the part of our visitor, jocosely observed, 'You talk too fast, old man: your speech is understood,' tossing his head in my direction. The old man gave me a full stare, and enquired where I had learned Pushto.

"A minute later he put his face towards me, asked me to look at his eyes, and gave him some medicine to restore his failing sight."

On the 9th February, General Pollock and his party reached Kandahar, where they remained four days to recruit. Here Dr. Bellew found himself amid familiar scenes, having passed fourteen months in semi-captivity at Kandahar in 1857-58, when a member of Major Lumsden's Mission to the 'Amir Dost Muhammad. Although every effort was made by the Afghân authorities to show their city under a favourable aspect, even to having the bazaars swept and stored with extra merchandise for the occasion; and although access to the English officers was denied to all but officials, Dr. Bellew could see that the condition of the peaceable classes was even more wretched than at the time of his former visit. Authority is divided between the civil and military governors of the town, and the ruler of the district.

"The consequence of this triangular arrangement is that the people are effectually crushed and bewildered. They know not who are their rulers, and in vain seek redress from one to the other, only to find themselves fleeced by each in turn. As my informant pathetically remarked, 'There is no pleasure in life here. The bazaar you saw to-day is not the every-day bazaar. There is no trade in the place. How should there be any? The people have no money. It has all been taken from them, and where it goes to nobody knows. There is no life (or spirits) left in the people. They are resigned to their fate, till God answers their prayers, and sends them a new set of rulers.'"

It is not astonishing that the Kandaharis look back with regret to the British occupation, and sigh for a change of master.

"Even a fresh set of their own rulers," says Dr. Bellew, "would afford them temporary relief;

but a foreigner, whether British, Russian, or Persian, they would hail with delight, and their city would fall to the invader without even much show of resistance, for the garrison would look for no support from the people they had so hardly oppressed."

Should England be forced to occupy Kandahar as an outwork against Russian advances towards Herat, a contingency hardly to be avoided, it is a comfort to know that the occupation would not be distasteful to the people. From the 9th of February to the 8th of March the expedition marched steadily down the valley of the Halmand, reaching Sir Frederic Goldsmid's party on the latter date at the village of Banjar. Dr. Bellew's account of this part of his journey is full of interest, but we have no space to describe it, or to follow the combined party on their journey through Western Khorassân to Mash-had, *via* Kaiân, or Ghayn, and Birjantand, towns never before visited by Englishmen, and whose position is inverted on our maps; or on the comparatively beaten track from that holy city to Tehrân. Times are changed since Christie, Conolly, and Ferrier passed Sistân at the risk of their lives; but though there is little exciting adventure in Dr. Bellew's volume, and less of that pleasant chronicling of trivialities which serves nearly as well to amuse in some books of travel, it is crammed with interesting facts in political and physical geography, and some useful scraps of botany. His zoology is decidedly weak. The stag of North Persia is not the *barasingha* of India, but the nearly allied "*Cervus maral*;" and the tiger is as certainly found in the Elburz, as the lion is not. We fancy Dr. Bellew must have been misled by the word "*shir*" or "*sher*," which in India is applied to lion and tiger indifferently, but in Persia is confined to the former; the tiger, which is very numerous in the forests of Mazandarân and Ghilân, being called "*babr*." After Dr. Bellew's confession in his preface that he has published his book without personally revising the proof-sheets, it is difficult to find fault with the errors in the transliteration of Oriental names, which are discoverable with sufficient frequency in well-known words to taint with suspicion the accuracy of all new to us, and neutralise to a considerable extent the value of a work of greater interest to the geographer and the Orientalist than to the general reader. The regular occurrence of "*Saggid*" for "*Sayyid*"—or, as it is generally written, "*Syud*"—is enough to throw a doubt on every *g* in the book, if indeed it be not a deliberate eccentricity. As such we cannot help classing the use of the letter *C* for the Arabic or two-dotted *Kâf*, in such words as Kalât, Kasr, which Dr. Bellew writes Calât, Casr. The difference of pronunciation is almost indistinguishable to a European ear, and we do not know why *K*'s should be singled out for distinction while the equally troublesome *Z*'s are left alone. The Appendices contain a valuable grammar and vocabulary of the Brahûi language, the colloquial tongue of Eastern Balûchistân, and a table of meteorological observations taken daily throughout the journey.

O. B. ST. JOHN.

The Life of John Milton; narrated in connexion with the political, ecclesiastical, and literary History of his Time. By David Masson, M.A., LL.D. Vols. I.—III. (Macmillan, 1859-71-73.)

It is too late now to think of recommending Professor Masson's book to anyone who cares about Milton. But it is possible that there may be some who may not care about the biography, but who would gladly take up the book if they were aware that from the beginning of the civil war onwards it contains the best history yet written of one of the most momentous periods of English history. Let the author tell in his own words how this came about.

"Again and again," he writes, in the Preface to the second volume, "in order to understand Milton, his position, his motives, his thoughts by himself, his public words to his countrymen, and the probable effects of those words, I have had to stop in the mere Biography, and range round, largely and windingly, in the History of his Time, not only as it is presented in well-known books, but as it had to be re-discovered by express and laborious investigation in original and forgotten records. Thus, on the very compulsion, or at least by the suasion, of the Biography, a History grew on my hands. It was not in human nature to confine the historical inquiries, once they were in progress, within the precise limits of their demonstrable bearing on the Biography, even had it been possible to determine these limits beforehand; and so the History assumed a co-ordinate importance with me, was pursued often for its own sake, and became, though always with a sense of organic relation to the Biography, continuous in itself."

That Professor Masson has in the main carried out this programme satisfactorily to his readers as well as to himself no one who reads the book will deny. He has filled up a gap in English historical literature as it has never been filled before. Yet, in spite of all the merits of this portion of the book, it is hardly to be wondered at that the vices of its origin should cling to it to some extent: for the history of a great country can never be quite worthily approached through the life of any man, however great; and even Professor Masson's book is heavily weighted by the difficulty in which he finds himself when he comes to speak of men and parties who were counted vile and base by Milton. It cannot, indeed, be said that he looks merely with Milton's eyes. His knowledge is too great and his sympathies too wide for that. But we cannot help fancying that when the inquiry is commenced, Milton's enemies have a certain amount of odds to contend with.

The first volume opens, of course, with Milton's surroundings in his London home. Then we are carried to Cambridge, and we have a most interesting glimpse of that old College life so different from our own, in the days when there were neither triposes nor University eights. For all things that may have influenced Milton's career and character, Professor Masson is especially sharp-sighted. But there is one incident which has escaped his notice, and which certainly occurred whilst Milton was at College. In 1627, the year of the expedition to Rhé, when men were beginning to look disrespectfully upon the King's mode of government, Lord Brooke—Fulke Greville, not Robert, as

the editor of Laud's Works fancied—be thought him of establishing a readership of history at Cambridge. Historians were scarce in England then; and after angling for Vossius, Brooke fished up Dr. Dorislaus, a man of some notoriety afterwards for the part he took on the King's trial, and his consequent assassination. When the new lecturer first opened his mouth to expound Tacitus, he declared that though he revered the English monarchy above all other forms of government, he held that it derived its right from the voluntary submission of the people. One can imagine the flutter amongst the Dons; how Laud was appealed to, and how poor Dorislaus was only let off on his excusing himself as a foreigner. Whether Milton listened to this remarkable lecture, it is impossible to know. But one cannot help fancying that something of Dorislaus' teaching must have reached him, and that in this may, to some extent, be found the explanation of the circumstance that he took no part in those "complimentary verses to Royalty" (i. 214) which were at that time fashionable in the University.

We have, indeed, been recently told, on the authority of the *Kölnische Zeitung*, that the University of Leyden intends to prove that Milton was on their books when he was about the age of twenty. It need hardly be said that Professor Masson accounts satisfactorily for his presence in England till 1638, when he was thirty years old, and that the University will have to show, not merely that they have had a John Milton on their books, but that the young man was the particular John Milton whose proceedings are so minutely traceable in Cambridge and London.

When his education was finished, Milton had to choose a mode of life, and turned his back upon the Church. Amidst a most interesting review of the literature of the day, we come upon an account of Laud and the Churchmen of the time, which, however, is the least satisfactory part of the book. Not that Professor Masson ever relapses into the shallowness of Macaulay. He tries to understand Laud, and the picture which he presents to us is, to a great extent, copied from life. But it leaves out of sight entirely the best points in Laud's character, his desire to place the welfare of the nation above the influences of wealth and position, and that dislike of dogmatism which was probably the real ground on which he erected his sacerdotal system, as something fixed to which he could cling whilst he was extending the province of reason in theological matters.

With the second volume we enter upon the reaction against Laud, whose system, however it may be explained, had become clearly intolerable. The story of the civil war, of blows dealt by the swords of the men of Marston Moor and Naseby, and with equal vehemence, if not quite with as great effect, by the pen of Milton in Aldersgate Street, is told with every evidence of the most careful research into all sources of history accessible to the writer. It is not Professor Masson's fault if the civil war is rather dispiriting to those readers at least who have anything of Falkland's feelings in contemplating the scene. It was doubtless neces-

sary that Charles should be struck down; and the idea of Essex and Manchester, that the King was not to be beaten too much, was plainly suicidal. And it was probably in a sort of way unavoidable that Milton should worry Bishop Hall and the Anti-Smectymnuans as a cat worries a mouse. But these ecclesiastical pamphlets of Milton's, if certain splendid bursts of rhetoric be excepted, are not very pleasant reading for all that; and most readers will be well satisfied when the struggle is over, sufficiently at least to enable us to look about us to ask what is to replace the ruins that have been made.

From the fact that the men who are to do their best to solve this problem are upon the stage as the second volume closes, Professor Masson's third volume derives its surpassing interest. In the struggle of Milton and Cromwell against the Presbyterians, he sees the whole future of English liberty bound up; and, if we should like him to remember that when Milton wrote that "new presbyter is but old priest writ large," he was only re-discovering what Laud and his friends had been proclaiming in vain when Milton was an undergraduate at Cambridge, we can at least acknowledge the vigour with which he tells us of the struggle which deserved to succeed, without thinking too much of the struggle which deserved to fail. Laud's religious freedom was a freedom for learned men to discuss difficult points in a quiet, respectable way. Milton's religious freedom was a freedom for each man to speak out what he had got in him, whether it were wise or foolish.

A reference to a judgment given by Laud in the High Commission Court, which has recently come under our notice, will explain what we mean. A clergyman was charged, amongst other things, with preaching openly that Christmas-day ought to be kept in September. Laud punished the man for airing his crotchets in public, but took care to invite him to prove his point, if he could, by the records of the early Church. Milton would doubtless have told the man that no earthly authority had a right to interfere with his declaring that Christmas-day ought to come in any month he liked to fix upon, but would have overwhelmed him with a torrent of mingled learning and abuse for presuming to have an opinion differing from that which he himself entertained.

The story of Milton's unhappy marriage is told by Professor Masson with great consideration for both parties. He protests worthily against those who find mere matter for laughter in the poet's misfortune, and he uses the incidents, so far as they are known, to throw a brilliant light upon Milton's character. Who can avoid a smile when he reads (iii. 259) how Milton, having discovered that Bucer had maintained opinions similar to his own, "was evidently divided between delight in having found Bucer his predecessor in the doctrine, and a proud feeling of his own self-earned property in the cause"?

Yet in this continued reference to self, which was the shadow of his noblest qualities, lay undoubtedly the chief mischief in his relations with his wife. "And yet show I you a more excellent way," are the words

which involuntarily rise to the lips, as one reads of the strong, self-restrained man carried away by the pretty face of the young Royalist girl, and then sitting down in his study, whilst her foot was still on the stair, to write a learned argument to prove to all men that he would be in the right in flinging her away.

This hardness of Milton's nature is capitally brought out in the story which Professor Masson tells of the publication of the first collected edition of his poems (iii. 458). William Marshall, the engraver, was to copy for it a certain portrait representing the author at the age of twenty-one. The work when finished was sent for approval, with the following result:—

"The face is that of a grim, gaunt, stolid gentleman of middle age, looking like anybody or nobody, with long hair parted in the middle and falling down on both sides to the lace collar round the neck, and the arms meet clumsily across the breast. . . . The legend said" that he was "twenty-one years of age; the portrait looked somewhere about fifty. What was to be done? What ought to have been done was to cancel the plate and print the book without it."

Milton, however, allowed the book to appear as it was, and "took his revenge in one of the most malicious practical jokes ever perpetrated." He gave Marshall four lines of Greek to engrave under the portrait, and Marshall, being ignorant of Greek, quietly set down what Professor Masson gives us in the following form:—

"That an unskilful hand had carved this print
You'd say at once, seeing the living face;
But finding here no jot of me, my friends,
Laugh at the botching artist's mis-attempt."

The bright side of all this is the authorship of the *Areopagitica*, wrung from Milton by the reception of his divorce tracts by the notables of the Westminster Assembly, and which has become the most widely read of his prose works, not merely, it is to be hoped, because the liberty of the press came to be a popular watchword in England, but because in defending the liberty of the press Milton touched on the principle of all liberty, the principle that a man ought to be allowed to talk folly and untruth without fear of temporal consequences. Such a principle, no doubt, is not suited for all societies at all times. But it was the thing most needed in the England which had been drilled into discipline by the Tudors.

Professor Masson has done good service in pointing to the bead-roll of obscure worthies whose words and acts had led up to this avowal; and he takes good care to remind us that Cromwell's arm is there to protect the pen of Milton. In the "Heads" of proposals sent in by the Army to Charles in 1647, he sees (iii. 559) the most comprehensive settlement proposed during the whole course of the struggle—

"as not only inspired by a far wiser and deeper political philosophy than the 'Nineteen Propositions' of the Parliament, but really also as magnanimously considerate of the King in comparison."

They form, in short, with their re-established King and reformed Parliament, the ideal of Cromwell and his officers. As for the Church question:—

"They say nothing about Episcopacy or Presbytery as such, but stipulate for the abolition of

'all coercive power, authority, and jurisdiction of bishops and all other ecclesiastical officers whatsoever extending to any civil penalties upon any.'

Such was the theory of Cromwell and his party. In his next volume Professor Masson will have to tell us how far this theory was toned down in practice. And the sooner, consistently with honest work, we have his fourth volume in our hands, the better pleased his readers will be.

SAMUEL R. GARDINER.

Henry Fothergill Chorley: Autobiography, Memoir, and Letters. Compiled by Henry G. Hewlett. Two Vols. (London: Bentley & Sons, 1873.)

As Lord Lytton observed in *The Parisians*, "six well-educated clever girls out of ten keep a journal; not one well-educated man in ten thousand does." The subject of these volumes was the one in ten thousand who did, and to this peculiarity, with all its betokens, his fragmentary autobiography and the supplementary memoir are more indebted for their undoubted interest, than to "the claim of the press to rank as a 'Fourth Estate,'" which he himself thought was the more than sufficient apology for "recording the career of a journalist, however uneventful." The career of a journalist as such is recorded when we have been told what he wrote about, in which journals, the date of his connection with each, and the extent to which his writings brought him personally into relation with his more considerable literary contemporaries. Chorley's regular connection with the *Athenæum*, which continued undisturbed and unbroken till within three or four years of his death, began in 1833, at a time when that journal and its older rival the *Literary Gazette* enjoyed between them,—or spent their time in contending for,—a practical monopoly of the criticism of current literature. The existence of the *Athenæum* itself was a protest against the tyranny of the *Literary Gazette*, which, having acquired, as a journal that lives long enough almost inevitably must, a variety of hereditary feuds and friendships, was currently supposed to abuse its authority with the public by condemning or ignoring some writers, and lavishly extolling others under the influence of extraliterary considerations. The competition of the *Athenæum* was perhaps, at first, more advantageous to authors than to the general reader, who felt himself little advantaged by having the trouble of deciding on the merits of a book taken off his hands by a review, if he had instead to decide for himself the scarcely less difficult question whether the review was honest. For the years on either side of 1830, when there were practically only two reviews, it was worth while to corrupt critics, and not easy even for the most conscientious critic who belonged *bonâ fide* to one clique, to be incorruptibly deaf to the suggestions of its attendant clique. Balzac describes in the *Illusions perdues* the effect of a similar monopoly (artificially produced) under the monarchy of the Restoration in Paris; and we can only understand the virulence of the attacks to which Chorley was for a long time exposed, by remembering that a criticism in itself insigni-

ficant wears a very different appearance when it can at worst damage the reputation of the writer attacked, and when it may seriously and directly affect his income; it was only natural that critics should be sometimes hated, while they were always feared. If Chorley's reviews excited rather more than their fair share of animosity, the reason is to be found not so much in the habitual severity of his judgments, as in the fact that when he was severe it seemed to be from taste rather than principle. He was strictly and scrupulously honest as a writer, but his conscientiousness took the form of insisting upon saying always exactly what he thought of a book (or a singer or composer) without stopping to reflect whether his own first impression was infallible. A writer of education and intelligence who has cultivated a talent for forming and expressing opinions about books, only needs honesty of purpose to make him, in the long run, a fairly reliable guide of the public judgment, or finger-post to the latent public taste; for the generality of readers do not ask to know more than whether a book is good or bad, and are content to have the quantity rather than the quality or shade of its merits (or demerits) appraised for them; and such a critic's judgments, as long as he can keep the power of sincerely liking and disliking fresh, are sure to be much more often right than wrong, and in any particular instance are more likely to be right than the unpractised, unprofessional opinion with which they may sometimes come into collision. But except in the case of such heaven-born critics as Lessing, with whom sound general principles of criticism are a matter of intuition and keep the taste from straying, the judgment is certain sometimes to be wrong; and then the annoyance that it will give depends chiefly upon the way in which it is defended. The imaginative style of criticism of which Mr. Ruskin set the fashion, consists in giving more or less far-fetched reasons for spontaneous likings or aversions in things aesthetic; and though it might be objected that the taste seemed sometimes more unimpeachably sound than the reasons by which it was defended, on the other hand, if the taste was in fault, the habit of arguing in support of its dicta made its most paradoxical conclusions seem to be the result of a harmless, because involuntary, error of judgment. But Chorley, as his fierce review of *Modern Painters* sufficiently proves, was not an imaginative critic, and his method when he disliked a work was not to describe it in such wise as to make it appear that, according to antecedently fixed canons of his own, it was demonstrably bad, but, taking it as he found it, to say with more or less emphasis that it was bad in itself. In this way he gave offence to the lowest class of authors and musicians, who could not believe that his animosities were disinterested, and to some more distinguished but irritable writers, who thought their own merits too conspicuous to be overlooked by any competent critic, and were dissatisfied if a work of theirs chanced to go to swell the moderate numerical average of the reviewer's misjudgments.

It was, however, as a musical rather than as a literary critic that Chorley was best known and most influential; and in this

department, in spite of his systematic depreciation of Jenny Lind and an exaggerated partiality for Gounod, his real candour and diligence were acknowledged by the esteem in which his authority was held by continental as well as English musicians. If he had his crotchets, he was too honest to generalise them into paradoxes, committing him to repeat or perpetuate a particular injustice for the sake of consistency. His memory was so remarkable as to astonish even Mendelssohn, and by its help he was able to speak confidently of a new performance, however long, in its entirety after a single hearing, while he had the advantage over mere musicians in the power of giving intelligible literary expression to his views on purely technical points, as well as upon general questions of musical taste.

A successful and industrious critic naturally runs some risk of losing, or of not acquiring, the habit of mental concentration, without which, failing genius, it is scarcely possible for original production of any kind to rise above mediocrity. Chorley's verses were mediocre; his plays unsuccessful; his novels, for the most part, positively bad; while his least unsuccessful books, containing musical recollections and criticisms, were carelessly put together, and without unity of plan or thought. He passed through life as a disappointed man, because his ambition had always been in advance of his performance; and the temperament which led him to ruminate overmuch on the causes of the repeated failures, which he persisted in regarding as accidental, while it was perhaps one of the obstacles to his success—successful men do not write journals—enables us to account for those failures without reflecting either on the candour of his contemporaries, or his own intellectual distinction. He had too obtrusively sensitive a personality to be a considerable artist, since it was personal rather than aesthetic impressions that he felt with exceptional keenness; at the same time he was conscious of possessing an amount of diffused, undeveloped power sufficient to make a quite respectable reputation, as reputations go, if only he could have found the one right direction to give it. Having adopted literature as a profession, naturally his first ambition was for literary success; but when that threatened to prove of difficult attainment, he consoled himself by the belief that he would have been more fortunate as a composer, if his early taste for music had been intelligently indulged and cultivated. It is significant that nearly all his romances deal with the fate of unfortunate men of genius, or pseudo-genius, in an uncongenial world,—a subject that seems to have a fatal fascination for writers whose strongest wish is for a little more genius than they have been endowed with by nature. Without committing ourselves to the optimistic view that everyone has a special talent, only waiting to be discovered to give its possessor an assured success in his own peculiar line, it may be admitted that the degree of success actually attained in any case will depend upon the accident whether circumstances allow the aspirant to make the best of all his natural gifts or not. This memoir on the whole gives the impression that Chorley, and those of his friends who agreed with him, were

right in their belief that, in some way or other, fortune was unkind, if not exactly unjust, to him. Mr. Hewlett, who does not allow his sympathies to lead him into exaggeration, observes at the close of the work, "To lament the mistaken application and imperfect training of powers that might, under wiser culture, have yielded richer fruit, may be permitted to his friends alone."

"The World, which credits what is done,
Is cold to all that might have been."

If we demur to the implied conclusion that his powers could, under any circumstances, have yielded richer fruit of the kind which he demanded from them, it is because we believe that under really favourable circumstances he would not have wasted himself in unsuccessful attempts at production at all, but would have found adequate and congenial occupation in appreciating and encouraging more muscular talents than his own. As a patron or an amateur, he would have been eminent, and perhaps happy; and it is only the prejudice of a generation too much given to writing that takes for granted that the composer of any moderately readable book must have a talent, generically superior to that of the man who can only appreciate, but appreciates the highest class of work so adequately, as to be unwilling to produce anything second-rate to compete with it. There was nothing in Chorley's circumstances to prevent his becoming as popular a novelist as Lord Lytton, in whose works he might have recognised—and did not admire—the magnified realisation of what was suggested or attempted in his own fictions: but his creations had no vitality; he never succeeded in *showing* what was in his mind, though he might sometimes *describe* it with some analytical skill. The high praise which Dickens and Browning gave to *Roccabella* may be accounted for, without exactly condemning the reading public for its indifference to that work: for two such imaginative critics, reading the work of a friend, could scarcely fail, on the one hand, to guess what was the effect he had meant to produce; and, on the other, to supply from their own resources what was wanting to it in objectivity of presentation.

Besides the account of his intercourse with Dickens and Mr. and Mrs. Browning, the Memoir contains letters or reminiscences of many literary, social, and musical celebrities, such as Mendelssohn, Moscheles, Lady Blesington, Count D'Orsay, Sydney Smith, Lady Morgan—whom Chorley accuses of having congratulated Mrs. Sarah Austin on her amusing novel *Pride and Prejudice* (after which it is odd that Mr. Hewlett should persist in spelling Jane Austen's name as if she were a relation of the translator of Raube, and editor of the *Province of Jurisprudence determined*)—Miss Mitford, Campbell, Rogers, Lord Lytton, Nathaniel Hawthorne, Michael Angelo Titmarsh and G. P. R. James, who acknowledge favourable reviews; Sir William Molesworth, Mr. Grote, Mr. Carlyle, &c.; so that the volumes are not wanting in interest even apart from that which it is impossible not to feel in the person and character of their main subject.

EDITH SIMCOX.

MISCELLANEOUS LITERATURE.

Count de Montalembert's Letters to a School-fellow. Translated by C. F. Audley. (Burns, Oates & Co.) These letters are addressed to M. Léon Cornudet (the author of the report against the confiscation of the Orleans property), who left St. Barbes two years before his friend. The first series of letters belongs to this separation; the second to the writer's residence at Stockholm, and his journey through Germany to Besançon with his dying sister; the third to his visit to Ireland in 1830. All the letters bear the stamp of very early youth, not only in the extreme effusion of feeling, but in an eager self-importance which it would be easy and unjust to confound with self-conceit. An ardent passion for setting the world to rights is natural to all virtuous, generous, and instructed youth; it is only very exceptional temperaments who can maintain it without artificial support. If it is so desirable as to be worth maintaining generally, it cannot be maintained better than by studying this record of the enthusiasms to which Montalembert was faithful through life. It would have added to the value of these letters—and of his other writings—if he had ever asked himself—in a passing fit of scepticism—what he meant by liberty.

Veritas. By Henry Melville. Edited by F. Tennyson and A. Tudor. (Hall.) Mr. Melville was struck first with the possibility that something was meant by the figures of the constellations, and that this meaning might be the key to a great deal of ancient mythology; then it struck him that this meaning was the same as that of Masonic symbolism (which, it seems, if it exists, is unknown to modern Masons). With this clue he plunged into a farrago of coincidences of the kind which exist in inexhaustible quantity to delude or reward investigators of the school of Bryant or Higgins, and came out with a conviction that the Laws of the Medes and Persians were astrological and the long-lost key to universal knowledge. He got the Irish Freemasons to appoint a committee to confer with him about his discoveries; but as the committee did nothing for a month, he printed without waiting for them, having been previously informed he might publish anything except Masonic obligations. Of course his book is amusing and absurd.

Studies of Man by a Japanese. (Trübner & Co.) The "Japanese," if he is a Japanese, is much more preoccupied with the problems of Europe than with those of his own country. He is curiously free from most of the biases against which Mr. Herbert Spencer warns the student of sociology, except, perhaps, the anti-religious bias. He thinks that systematic education might do a good deal to inspire a precocious admiration for thrift and industry, and even instil sound notions as to what ought to be done with the money they earn. It does not strike him that average human nature would find thrift and industry, even in the service of such social instincts as average men possess, very dull and tiresome; that the desire for real enjoyment is, at any rate in youth, one of the strongest and most constant elements in human nature, and can only be subdued by being adjoined; if this were not so, it might be as easy as he thinks it to inculcate morality apart from religion.

A Life's Love. By George Barlow. (Chatto & Windus.) Mr. Barlow proposes in one of his sonnets to follow his lady like a lapwing; in another he suggests to her that they had better both be kestrels and fly up to heaven together; and yet the book is not quite ridiculous. There is a sort of genuineness in the stir of confused heated feeling that sets in motion a mob of fancies, sometimes strange and quaint, sometimes pretty if not unfamiliar, always musically expressed; only the far-fetched incoherence of the fancies makes one feel that the passion is not really very profound, though it overmasters the writer's limited power of thought.

My Kalulu: Prince, King, and Slave. A Story of Central Africa. By Henry M. Stanley, Author of *How I found Livingstone*. With Illustrations. (Sampson Low, Marston, Low, & Searle, 1873.) If any readers of Mr. Stanley's first book, descriptive of his finding of Livingstone, may have ever admitted a thought into their minds as to the proportion of fact and fiction to be found in that interesting work, they should at some personal sacrifice read *My Kalulu*; they will then be able to see what Mr. Stanley's imagination can really do, when given over unreservedly to fiction; and by a process of deductive reasoning may be led to understand how the glowing imagination which has created such unapproachable marvels in the latter story, could only have been confined to the comparatively sober narrative of the former by the stern bonds of a veracity which the author's conscience as a historian and traveller alike forbade him to exceed. *My Kalulu* is indeed a wonderful book. Much as we may admire the courage which published it in the first instance, this feeling almost deepens into respect when we read in the preface the startling assertion that none of the scenes described therein are improbable or impossible. It may be so; but if this is the case, then the exploits of the fabled heroes of our youth, of Munchausen, the Admirable Crichton, Sinbad the Sailor, and the like, must all vanish before the prowess of *My Kalulu*,—even as did the magicians' rods of old before the all-devouring staff of Aaron. Mr. Stanley has spared himself no pains in the preparation of this romance. With an enthusiasm for his subject somewhat akin to that of the amateur actor who, in playing *Othello*, had himself dyed black all over, he has apparently collected in a heterogeneous mass every scrap and tittle of experience or information, or native lore, or linguistic smattering that he attained during his late expedition into Africa, and has coloured his story with this until he has succeeded in giving it the outward semblance of picturing the land of which it treats. Those who had the advantage of listening to Mr. Stanley's oratory while in England will remember the peculiar union with which he used to roll out uncouth African names and sounds, signifying nothing to the prosaic English ears on which they fell, but conveying a vague sense of unlimited intelligence and information on the part of their speaker. In the present work his long names and barbaric speeches are so numerous that one stumbles over them at every page, with an ever-increasing sense of weariness, and this is much heightened by the characters invariably speaking to each other as "thou" and "thee," and never conversing without having "posed" for the occasion, and enforcing their remarks with any amount of oriental metaphor and hyperbole. What the author's endurance can have been ever to have written these wonderful conversations we cannot tell; we can only imagine it by a painful knowledge of what it has cost us to read them. It may be presumed that this book was written to utilise as it were the materials which remained over after Mr. Stanley's first work had been published; and that they were found insufficient for the purpose without this fearful amount of conversational padding. The author says that *My Kalulu* is exclusively addressed to boys, as being lighter and fresher than his first work, with which we do not agree, and he also remarks that they might find worse food. In this last sufficiently modest remark we concur, but we must warn our readers against accepting all the stories as fact; if all Africans were like Kalulu, our look-out with the Ashantees would be a bad one indeed. With regard, indeed, to his assertion that in the work nothing is improbable or impossible, we would simply refer our readers to one or two of the less startling incidents which are described, and ask them how far their experience would sanction their endorsement. At page 76, a crocodile, catching a sleeping man's leg, "swings the limp warm body around as a man would swing a cat by the tail." This swinging movement, however, proves

his victim's salvation, for he has the chance of clutching a strong young tree, and it becomes a question between him and the crocodile of "pull devil, pull baker," while he gives vent to the full power of his lungs in cries so alarming and shrill that they are "heard at the camp of the caravans, two miles off." Of course assistance gets up in time; the man is saved and the crocodile killed. Again, at page 221, "the three boys Kalulu, Selim, and Abdullah are attacked in a boat by a hippopotamus; and when they see that it must turn over, they rose to their feet with their guns in their hands, sprang into the water in different directions, and dived to the bottom, dragging themselves towards their island beneath by clutching the tenacious mud."

In the other instance, at page 223, Abdullah is taken down to the bottom of the river by a crocodile which seizes hold of his leg, and then lies on the top of him. Kalulu dives down, gets hold of the crocodile's back, and stabs him behind; and then to this sub-aqueous trio descend two other friends, who pay similar attentions to the crocodile, until the whole five come to the surface, all smiling, with the exception of the crocodile, who is killed; the gallant Abdullah alone being a little the worse. After this, heroic speeches from the actors follow for three pages.

We have very cordially appreciated Mr. Stanley's wonderful and undoubted pluck, energy, and determination, as well as his powers of graphic description as a special correspondent. He is so successful in his own peculiar line, that we think it almost a pity he should venture on any other department of the literary profession. In *Robinson Crusoe* and *Captain Singleton*, occurrences are dealt with quite as marvellous as any met with in *My Kalulu*; but they are described in such a way as ever to bear the semblance of probability and truth, and give a never-failing impression of reality. No one who reads the disjointed incidents which make up the story of *My Kalulu* could ever believe it possible or probable that they ever have happened or are likely to happen.

EDITOR.

NOTES AND NEWS.

It is so seldom that the sage of Chelsea utters his voice nowadays, that the following words, which occur in a letter to Sir J. Whitworth, published in the *Times*, would be refreshing, were they not also only too solemnly and disastrously true: "The look of England is to me at this moment abundantly ominous, the question of capital and labour growing ever more anarchical, insoluble by the notions hitherto applied to it, pretty certain to issue in Petroleum one day, unless some other gospel than that of the Dismal Science come to illuminate it. Two things are pretty sure to me. The first is, that capital and labour never can or will agree together till they both, first of all, decide on doing their work faithfully throughout, and like men of conscience and honour, whose highest aim is to behave like faithful citizens of this universe, and obey the eternal commandment of Almighty God who made them. The second thing is, that a sadder object even than that of the coal strike, or any conceivable strike, is the fact that, loosely speaking, we may say all England has decided that the profitablest way is to do its work ill, slimly, swiftly, and mendaciously. What a contrast between now and, say only, one hundred years ago! At the latter date, or still more conspicuously for ages before it, all England awoke to its work with an invocation to the Eternal Maker to bless them in their day's labour, and help them to do it well. Now all England, shopkeepers, workmen, all manner of competing labourers, awoken as if it were an unspoken but heartfelt prayer to Beelzebub, 'Oh help us, thou great Lord of shoddy, adulteration, and malfaisance, to do our work with the maximum of slowness, swiftness, profit, and mendacity, for the Devil's sake. Amen.'"

MR. JULIAN SHARMAN has recommended to the

Early English Text Society, for printing, a manuscript collection of King James I.'s unprinted and unknown pieces, Additional MS. 24,195 in the British Museum. It appears to have become the property of the Museum in 1861, at the sale of the Tennyson MSS., and Mr. Shorman believes it to be in the handwriting of King James, with notes and erasures by his son, afterwards King Charles I.

THE tenth anniversary of the German Shakspeare Society is to be held at Weimar, on Friday, the 24th of April.

As it has been widely stated that Hans Christian Andersen is suffering from mortal disease, and as even in Denmark very conflicting statements with regard to his health have been in circulation, we believe it will interest our readers to see the following extract from a letter Mr. Gosse has just received from the poet himself. Herr Andersen says:—

"My Muse has now for a long time slumbered. It is a whole year and five months since I was taken ill, and I am still suffering; my recovery progresses, but very slowly. My liver has been attacked, I am still asthmatic and rheumatic; it is only with great fatigue I move up and down stairs. I miss the enjoyment of visiting my friends, but they are faithful, and visit me instead. Notwithstanding all this, my physician is confident that the spring will restore me to health and strength, and then I shall travel as usual. How I long to visit England again, and see my English friends, but they tell me that would be too fatiguing, so I must be content to journey South, to the mountains."

THE Motherwell MS. of Scotch ballads, which the poet of that name left behind him, has just been copied by Mr. J. M. Gibbs for the Harvard College Library, by leave of the owner of the MS., Mr. Colquhoun Thomson, and for the use of Prof. F. J. Child. But the copy before going to the United States is to be re-read with its original by Mr. W. A. Dalziel, so as to ensure its thorough accuracy.

MESSRS. WILLIAMS & NORGATE have in the press the *Correspondence of the Rev. Dr. Channing and Lucy Aikin*. The letters of Miss Aikin were printed some years since in her *Memoirs*, but Dr. Channing's letters are now first published.

THE new Honorary Secretary of the Early English Text Society is Mr. Arthur G. Snelgrove of the London Hospital. This zealous gentleman was already Honorary Secretary of the Chaucer, Ballad, and New Shakspeare Societies, but on the appeal of his friend Mr. Joachim (who retires from the Honorary Secretaryship of the Early English Text Society), and at the urgent request of the Committee, Mr. Snelgrove consented to take into his hands the business management of the Early English Text Society too. The concentration into one hand of all the business arrangements of the four societies will, it is hoped, increase the efficiency of each. Mr. Joachim has rendered the Early English Text Society excellent service during his two years' term of office, and improved its financial position.

PROFESSOR MOMMSEN, who is a member of the Lower House at Berlin, made an interesting speech on the Berlin Royal Library at a recent sitting of the Budget Commission. He pointed out that the library is totally inadequate to the wants of the public, and that it is not only much smaller than the principal public libraries abroad, but even than that of Munich, which contains nearly double the number of volumes, and occupies a superficial area seven times as great as the Berlin library, besides which its catalogues are accessible to readers, while at Berlin this is impracticable. In London the sum appropriated for purchases is six times as great as at Berlin, although the demands on the Berlin library are much more considerable than those on the public libraries abroad. The library is so much used, especially by students, that it is very difficult to obtain

books recently published, and the *savants* of Berlin are compelled to supply their wants from private libraries. One book out of six asked for is generally missing, and the Professor said that he sometimes had to make journeys to other towns in order to refer to works which should have been at his disposal in the Berlin library. This deficiency in the number of books (he added) is also an evil from a financial point of view, since the value of works often increases after the date of their first publication. Since 1852 the *Times* and the *Journal des Débats* have been struck off the subscription list of the library, but it will be much more difficult, as well as more costly, to get complete sets of those papers now than if the subscription had been continued. The Minister only spends 20,000 thalers (3,000*l.*) in the purchase of books; he ought to spend at least five times as much. Moreover, the building in which the library is contained is utterly unsuitable for the purpose, and the Professor urged the Commission to recommend that a new building should be erected in the place of the present Berlin Academy. To this the Commission agreed, and they also passed resolutions for the erection of new buildings for the Academy of Art, the Ethnological Museum, and various institutions connected with the university.—*Pall Mall Gazette*.

THE Earl of Dufferin and Clandeboyne, Governor-General of Canada, has joined the Vice-Presidents of the New Shakspeare Society.

An effort has at last been made at Oxford to establish Lectures for Ladies. The Vice-Chancellor (Dr. Liddell) has granted the use of rooms in the Clarendon Buildings, and Mr. Johnson, of All Souls' College, began this week a Course of Lectures on English History, which was attended by about seventy ladies, belonging to the town, the University, and the neighbourhood of Oxford. A petition is also in course of circulation to ask the University to allow ladies to be examined at all the University examinations for which they may wish to offer themselves as candidates.

THE "Imperial Public Library of St. Petersburg" has recently published a special catalogue of its section of *Russica*, namely of books written in foreign languages about Russia. The idea of forming such a section occurred to Baron (now Count) Modest Korff, when he was appointed Director of the Library in 1849, and he watched over its development with a care and perseverance which were ultimately rewarded by deserved success. The catalogue now issued gives the titles of all the books contained in the section at the end of 1869, and it forms an invaluable guide to students who are desirous of gaining information about Russia, but are unable to avail themselves of what the Russians have written about their country in their own language. All books which treat of Russia, whatever their point of view may be, are included among the *Russica*, but the present catalogue does not embrace those printed in Greek, Oriental, or Cyrillic characters, nor does it at present include Lett, Lithuanian, Finnish, or Esthonian books, to which a separate appendix will be devoted. All translations of Russian books are classed among the *Russica*, and also all dramas, poems, or romances dealing with Russian history or scenes of Russian life. The entire number of the books and pamphlets catalogued is 28,191. The titles are arranged in alphabetical order, according to the names of authors—anonymous books being entered under the first word (other than an adjective) in the title. At the end of the alphabetical catalogue comes a classified index occupying 58 three-columned pages. The whole work has been admirably compiled, and reflects the greatest credit on the learned Institution which issues it. It is exactly what a catalogue should be which is intended for use and not for mere show. It is meant to serve a certain purpose, and that purpose it will serve right well. Some day perhaps our own country may be able to boast of a similar work.

A MISPRINT in the fifteenth line from the end of Mr. Kebbel's article on the Life of Perceval, in our last number, makes him say that Mr. Perceval showed "himself capable of refusing emoluments which *worthier* men than himself would have seized without compunction." This implies an attack upon Mr. Perceval's character; and though the tendency of the whole article would show that none such was intended, it is only proper to say that Mr. Kebbel wrote *wealthier* instead of the word in italics.

WE note from the last issued catalogue of Record Publications that there is in preparation a calendar of the Home Office Papers of the reign of George III. As these papers have not hitherto been allowed to be open to public inspection, some considerable additions to our knowledge of domestic affairs during that eventful reign may be anticipated. We believe that the late Mr. Winterbotham, Under-Secretary of State for Home Affairs, took an especial interest in this work, and it was mainly owing to his influence that some of the documents in his department (now transferred to the Record Office) are about to be made more available for historical purposes. Two volumes are already announced as in the press, one containing abstracts of papers dating from the commencement of the reign in 1760; the other begins with the papers relating to the present century. The editing of these volumes has been entrusted to Mr. Joseph Redington and Mr. J. R. Atkins, of the Public Record Office.

THE publication of the sixth volume of the *Calendar of Carew Papers* marks the conclusion of a work which has contributed perhaps more than any other towards the elucidation of English relations with Ireland during the sixteenth and the early part of the seventeenth centuries. Moreover, it tends to show that our Government has not been unmindful of the claims of Ireland to have the materials for its history made public. These manuscripts are preserved in the library of Lambeth Palace, and all historical students owe a debt of gratitude to the Archbishop of Canterbury for the facilities he has afforded to Mr. Brewer and Mr. Bullen during the progress of their Calendar. The collection of the papers was owing to the care and diligence of Sir George Carew, Master of the Ordnance in Ireland in the reign of Elizabeth, and afterwards created Earl of Totness. To this work he devoted the closing years of an active and laborious life, bringing together all manner of documents connected with the history of Ireland and his own services in that country. Carew died at his house in the Savoy, in March 1629, and was buried at Stratford-upon-Avon. His "letters, muniments, and other materials belonging to Ireland," were bequeathed to Sir Thomas Stafford, of whom little is known beyond a suspicion that he was the natural son of Sir George, that he served under him in Ireland, and that he lies in the same grave with him at Stratford. Thirty-nine volumes of the collection found their way, by what means is not very clear, into the Lambeth library; four others are in the Bodleian. Mr. Brewer's original report upon them has been amply verified in the issue; he stated that, from a close examination of the contents, he was inclined to think that the attention bestowed upon them by the Government would be amply repaid. The documents in it emanate from the highest authorities, and consist, in many instances, of narratives of the proceedings of the Irish Deputies, which were intended for no eyes but their own or those of the Home Government; and, it might be added, such materials for the history of Ireland are not only unique in themselves, but bear on the face of them marks of their high value and importance.

THE Rev. Canon Jackson, of Leigh Delamere, near Chippenham, for many years secretary of the Archaeological Society, has long been collecting the modern and old names of fields and places in Wiltshire. He believes that he has now got

nearly every name which has anything distinctive in it, as he has ransacked every Wilts map, old and new, and all the indexes in the Public Record books, &c. As one instance of the changes that names undergo, he finds that a part of Chippenham Forest, now called "Hobbes's Heath," is in old documents "Horselapereth." Some years ago, by help of his old maps and field names, Canon Jackson found the very plain of Ethandun, where Alfred fought his decisive battle. It was not at Edington, but near Frome, and there was a large unhewn stone there.

It is expected that the first volumes of Messrs. Longmans' Epochs of History will be Mr. Cox's on the *Crusades*, Mr. Seebohm's on the *Early Tudor Reigns*, and Mr. Gardiner's on the *Thirty Years' War*. They will probably be issued about the end of March.

WE understand that in consequence of Professor Gindely's appointment as instructor of the Crown Prince of Austria, there will be some delay in the appearance of the second volume of his *History of the Thirty Years' War*, which is already in an advanced state of preparation.

KARL SIEGWART'S Essay on the Antiquity of Mankind (*Ueber das Alter des Menschengeschlechts*) has just been published in a third edition. It is dedicated to Sir Charles Lyell, Max Müller, Darwin, and Malthus.

MESSRS. ALLEN AND CO., of 13 Waterloo Place, have in the press a third edition of Sir John Kaye's *History of the War in Afghanistan*, which will be issued during February, in 3 vols. crown 8vo.

IN the *Yorkshire Archaeological and Topographical Journal*, parts ix. and x., is an important paper, by the Rev. J. T. Fowler, upon Hebrew stars in illustration of certain documents of this kind relating to Northallerton. The word *starr* (Latin *starrum*, French *estar*) is a mediæval Hebrew term, and signifies a contract or obligation. Stars were written according to circumstances in Hebrew, French, or Latin, but in whatever tongue the body of the document was composed it was customary for the attestation to be in Hebrew. The paper is accompanied by clearly-executed facsimiles.

Robert Skaife, Esq., contributes a memoir of Francis Drake, of York, the author of *Eboracum*, which contains some hitherto unpublished facts concerning that industrious compiler and worthy citizen.

WITHIN a few days of Dr. Ruland, whose death is elsewhere noticed, died Dr. E. G. Gersdorf, for many years Director of the University Library at Leipzig, and well known to scholars as the compiler of the *Codex Diplomaticus Saxonie Regiæ*. It was to complete this work that Dr. Gersdorf retired from the chief directorship of the library in 1869, and from that time till his death he devoted the whole of his still unimpaired faculties to the completion of this labour, and to the compilation of a systematic catalogue of the Latin and Greek MSS. in the Leipzig collection.

THE *Athenæum* also states that the first volume of a complete *corpus* of Irish inscribed monuments of a Christian character, extending in date from the earliest known to the end of the twelfth century, has been issued to members of the Royal Historical and Archaeological Association of Ireland. It is illustrated by the plates, comprising 175 examples in fac-simile. The work is in quarto, on toned paper, and is edited for the Association by Miss Stokes, chiefly from the collections of the late Dr. Petrie. The inscriptions here given afford the most ancient Irish texts extant.

IN reply to Mr. Jervise's statements relating to Dr. Rogers's work on *Scottish Monuments*, Dr. Rogers has written to the *Scotsman*, stating that he has been engaged since 1861 in collecting inscriptions, and that though he was able to obtain a large amount of information from other parts of

Scotland, he could get very little from the Brechin district, where Mr. Jervise had influence, as Inspector of Registers, over the schoolmasters who had been chiefly applied to for information. Dr. Rogers thereupon personally visited part of the district, and acquired information in other ways. When, however, Mr. Jervise printed his "Churchyard Gleanings" in a Montrose newspaper, Dr. Rogers made extracts from them, acknowledging the source from which they came. If there were errors in them proceeding from Mr. Jervise himself, it is to be hoped that he will correct them in his forthcoming volume. Dr. Rogers adds that he does not "recognise the right of any man to use his official position so as to keep literary information from another, and then, when he has collected it himself, to prevent that other from quoting it."

A SUBSCRIPTION is being raised among the English Germans to provide a pension upon which Arnold Ruge may retire from the laborious profession of teaching by which he has hitherto maintained himself since his residence in Brighton. All Germans, Bismarck not excepted, now recognise the services which Ruge has rendered to the regeneration of the German nation; although at the time they cost him his fortune, and his professorship at Halle, and he had to part with his printing press at which he printed the celebrated *Halle Year-books*, and his mines—on the shortest notice, and therefore on ruinous terms. Ruge is a devoted Hegelian "of the left;" and the key to his whole life is the belief that the last word has been said in philosophy, the only possible step onwards being into the field of social and political action. *Hier hört die Theorie auf und beginnt die That*: the "theory" is the Hegelian philosophy as purified by the Halle critics, the "act" is the regeneration of Germany. Ruge has written an interesting account of his revolutionary operations and imprisonments, in four volumes, the last containing a succinct analysis of Hegel's seventeen volumes. Subscribers to the pension are referred to Mr. F. W. Heilgers, 22 Great St. Helens, London, E.C.

Races of Mankind. By Robert Brown, M.A., F.L.S., F.R.G.S. Vol. I., with upwards of 100 illustrations. (London, Paris, and New York: Cassell, Petter & Galpin.) The first volume of the *Races of Mankind* is devoted to the tribes inhabiting the American continent. Commencing with the Eskimo, Mr. Brown describes in succession the Indians of North-Western America, California, and the Central Plains of North America, the "Pueblo" races of Mexico, the tribes of the North-Eastern States and of Canada, and the Indians of Central and South America, concluding with a very brief account of the Incas of Peru. As might be anticipated, the tribes of North America are described at far greater length than those of the southern portion of the continent; but the reason why no less than one-third of the whole volume is devoted to an elaborate account of the people inhabiting the north-western regions, and why ninety-five pages are occupied with the manners and customs of these tribes, whilst all the far more widely-known Indians of the North-Western States and Canada, the Delawares, Mohicans, Objibways, &c. are dismissed in twenty-five pages, is doubtless due to the greater personal acquaintance of the author with the former.

We can confidently recommend the book as a well-written and interesting account of the American Indians. It is not an exhaustive treatise, though indeed, even in a popular work, we cannot but think that more space might with advantage have been devoted to such remarkable races as the Aztecs and the Incas. Amongst the excellent woodcuts which are scattered in profusion throughout the book, we often recognise old acquaintances, but they are well-selected and always admirably executed.

NOTES OF TRAVEL.

THE news of Livingstone's death has put an end to the primary object of Lieut. Cameron's expedition. And much as we would wish to hope even against hope, we fear that we must no longer refuse to believe that the great traveller has at last fallen a victim to his unyielding energy. The circumstantial accounts that have been published in all the papers bear the impress of truth; for no living untrained Africans would have thought of taking the wise means for preserving his body which it is reported have been put in force by the Nassick Boys. We trust, however, that this sad news will not have the effect of causing Lieut. Cameron's expedition to retrace their footsteps. Cameron's first duty will be to secure the papers and effects of Dr. Livingstone. He may find notes which should give him some clue as to how best to work out any unsolved problems the Doctor might have wished to clear up; but if he finds nothing to serve him as a guide, we can imagine no better subject for his researches than the question of the continuity of Lakes Tanganyika and Albert Nyanza. This is one of the most important questions that can now engage the attention of Central African geographers.

It may be feared that the present political situation is fatal to all thoughts of an Arctic Expedition this year. This should not, however, discourage those who have worked so hard to ensure its despatch. The question is one which cannot be shelved by any Government. So many interests are involved in it, that if Government persist in their refusal of aid, as we said before, private enterprise will step in, and Government will have to follow, as sure as night follows day. Disappointing as has been the result of the application to Government up to the present time, the friends of Arctic exploration may derive some consolation from the fact that they have now ample time before them for preparing for an expedition next year; and this time will enable them to send out their ships much more fully and completely equipped than would have been possible even had Government given a tardy sanction to their proposal last month.

THE United States' Government are unable from the ever-increasing nature of their requirements to plan one uniform and systematic survey for the whole Republic. All that can be done is to take up local surveys for a projected railway route, for a district where it is proposed to work mines, or for a growing town, just as fast as such emergencies arise. If the Government were to delay in such matters, emigration would undoubtedly be checked. Preceded by energetic bands of naturalists and topographers, a new population spreads with astonishing rapidity over a large extent of country. Of this population the chief component parts are Irish, Germans, and Scandinavians. But scientific survey is by no means neglected in the United States, as the excellent work of the Coast Survey will bear witness.

THE naval observatory of Washington has just determined the exact longitude of St. Louis with reference to the meridian of Washington. St. Louis is thus $13^{\circ} 9' 13''$ west of Washington, and $92^{\circ} 29' 46.50''$ of Paris.

CONGRESS has decided that geological and topographical surveys shall henceforward proceed simultaneously. Each exploring party is accordingly supplied with geologists working under the chief director, Professor Hayden. A survey will be commenced in May next of Colorado, and that part of Utah east of the Green River, under the direction of this officer. The triangulation then executed will serve also for filling in the topographical details.

THE United States' Engineer Department are conducting a systematic "exploration west of the 100th meridian," as it is termed. The results will be published in a map of eighty-five sheets, on a scale of eight miles to an inch.

LISTS of elevations west of the Mississippi are published annually among the publications of the United States' Geological Surveys of territories.

THE idea of constructing a canal between the Atlantic and Pacific Oceans induced the Americans to start an exploring party, under the orders of Captain Schiepel, to traverse the isthmus of Nicaragua and report upon its practicability. The survey was begun in November 1871, in the presence of a committee of Mexican engineers, and finished in May 1872, and proved most promising. Neither tunnels nor deep cuttings will have to be made, while good harbours exist on both sides—viz., Coatzacoalcos, on the Atlantic, and Ventosa and Santa Cruz on the Pacific.

It is quite refreshing to catch the *Saturday Review* tripping, and tripping rather badly too. In a notice of *The Land of the White Elephant* by Frank Vincent, contained in its issue of January 24th, the *Saturday Review* incidentally informs us that the writer visited "the cities of Pekin, Tientsin, and Hankow on the great Yang-tse-kiang river." The *Saturday Review* has evidently got very much out of its depth, for it could not well have contrived to make more mistakes in a single line. We are prepared to overlook the absurdity of calling the capital of China *Pekin*—the more modern spelling *Peking* is nearer the mark, though only a shade better—but the rest of the sentence exhibits ignorance which cannot be passed over. It will apparently be news to our contemporary that Hankow is not a city, but although a very important commercial emporium,—in fact, the most important of the five *chên* of China—it is simply a suburb of the city of Han Yang. Again, we thought that every educated Englishman nowadays was aware that *kiang* was the Chinese term for a "great river." *Verbum sap.* What the *Saturday Review* means by *tse*, we cannot be expected to understand; it certainly does not form part of the river's name. To avoid the use of diacritical marks, the sound of the second Chinese character is generally written *tse*. We have a great affection for the grand old stream, and we never dreamed that we should live to see it described—and by the *Saturday Review* too—as "the great Yang-tse-kiang river"! We can imagine the twang with which the reviewer would pronounce his mongrel phrase; but we will hope, that in future, if he must allude to the river, he will speak of it as "the river Yang-tse," or, if he prefers it, as "the Yang-tse kiang."

MR. HART, the Inspector-General of Chinese Customs, is engaged in the production of an important work, entitled *The History and Geography of the Treaty Port Provinces of China*. It will be accompanied by a map, compiled by Dr. Hirth. The work will embrace a mass of information on the commerce, the geography, products, and means of communication of the different provinces, and will prove of great commercial and scientific interest.

CAPTAIN SENEZ, of the steam-ship *Bourayne*, was commissioned in the early part of 1872, by the Governor-General of Saigon, to explore the Delta of the Songka, and to reconnoitre the coast of Cochin China. He examined thirty-eight harbours and anchorages along the coast, and visited several places where no European, save a solitary missionary here and there, had ever been. A sharp encounter with seven pirate vessels resulted in their being all burnt, in the capture of 100 muskets, and the death of about 500 of the pirate crew. Captain Senéz returned to Saigon in the latter part of November.

NEWS has been received by the Messrs. Petermann of the German traveller Rohlf, who is reported to have been at Tarafreh, in the Libyan desert, on January 1, having with him ninety men and a hundred camels.

It is proposed to erect in Germany a Central Institution for the record and signalling of storms, for the benefit of the maritime ports, and, as it is

suggested in the scheme laid before the Imperial Council of State at Berlin, to afford all persons engaged in agricultural and other pursuits depending upon atmospheric conditions, such indications of the approach of storms as may be of use to them.

MR. HALE'S SECOND LECTURE ON SHAKSPEARE.

I PROPOSE to-night (Saturday, Jan. 17)* to run quickly through the plays of each of Shakspeare's three decades, 1585-95, 1595-1605, 1605-1615, but dwell for a time on one play about the centre of each decade: the *Two Gentlemen of Verona*, about 1590, of Shakspeare's apprenticeship-time; *Hamlet*, about 1603, of his manhood; the *Tempest*, about 1612, of his quiet time, after his struggle with manhood's doubts. Of the first decade the plays are, the *Comedy of Errors*, before 1593—as we know from its allusions; a juvenile work, full of sportiveness;—*Love's Labour's Lost*—which has less dramatic unity than the *Errors*, little characterisation, and hardly any action—is no drama (which means "that which is done");—*Midsummer Night's Dream*—a play dear to Shakspeare's readers, not for its dramatic power or characterisation, but for its brilliant imagination, a very poet's dream. You can hardly distinguish between Demetrius and Lysander, or Helena and Hermia; yet these two types of gay and gentle ladies Shakspeare liked to contrast; see Rosalind and Celia in *As You Like it*, Beatrice and Hero in *Much Ado*, &c. (So did Scott, in *Ivanhoe* and *Guy Rannering*.) The best dramatic bits in *Midsummer Night's Dream* are those that contain Bottom, and these may have been added later; they cannot well be early; and we know that many plays, like the *Merchant of Venice*, were retouched. The *Taming of the Shrew* is early, because it is one-sided, belongs to the bad school that insists on one moral, one side of life, not all the sides, or complete life. *All's Well* is specially noticeable for its sketch of old age. Parolles must be a character drawn in early days. Of the Histories, *King John*, *Henry VI.*, *Richard II.* and *Richard III.* are all early. You cannot judge the date of a play by single brilliant passages. "Beauties of Shakspeare," as books of extracts are called, ruin the true view of Shakspeare; specially when the passages are torn from their context. Take the famous "All the world's a stage," &c.; it is a cynic's view of life; not Shakspeare's, but Jaques's. In *King John* we notice a want of consistency and power in the King himself. Though Shakspeare was merciful to kings, as his age believed in them, yet here he is not certain what he means John to be; his touch is unsteady in his picture. The best character is Faulconbridge, but it is only in germ. In *Richard II.* are passages of splendid eloquence, but there is a want of characterisation in the play; it is a play of passion, like other early ones—like *Romeo and Juliet*, a play of abandonment to passion—not of self-control; it reminds us also of Constance in *King John*: these three plays are thus linked together. *Richard II.* is a kind of hysterical king—a wild, spoilt son. Of *Henry VI.*, Part 1, Shakspeare perhaps wrote the Temple Garden scene (as Mr. Fleay says); of Parts 2 and 3 he wrote more, though Greene said of them (probably) that Shakspeare was beautified with his and others' feathers. *Richard III.* is marked by power rather than discrimination, strength rather than delicacy; there is no light and shade; the characterisation of all but the principal figure is weak. Richardson well said that you know more of the characters of Buckingham, &c., from the way Richard treats them than from Shakspeare's own sketch of them. If Shakspeare wrote *Titus Andronicus*, it was his earliest play; it is full of frightful bloodshed and horrors, a great contrast even to *Richard III.* The only tragedy of this period is *Romeo and Juliet*; it is the tragedy of passion, as *Hamlet* is the tragedy of thought. It was altered in later years. Let us

* We have been compelled by want of space to print this a week late.

examine the *Two Gentlemen of Verona* in more detail.

The tests of metre and language show us that the metre is fairly regular, 10 syllable. Try the lines "Cease to persuade, my loving Proteus," &c.; the sense is enclosed in each line; there's a ryming tag at the end; a certain want of freedom and mastery; it's the walk of a metrical infant when compared with the *Tempest*, i. 2, Miranda's "If by your art;" the two passages represent the metrical extremes of Shakspeare's life; the run of the latter lines is very much freer than that of the former; the sense runs on too, the metre is easier, nearer talk; lines end with *and* and such unemphatic words; the whole is one long line. (In Greek plays some have every line bound to its foregoer.) Also in half the lines there is an unaccented syllable at the end—an eleventh syllable. A like change takes place in Milton. In *Paradise Lost* are few lines of eleven syllables; but in *Paradise Regained* and *Samson Agonistes* are many. The language of the *Two Gentlemen* is very plain; you find no puzzles. Try an early and a late play—say the *Two Gentlemen* and the *Tempest*; mark with a pencil all the difficulties you find in each; then count up your marks, and you will find how many more there are in the late *Tempest*. Again, test the two plays by their vocabulary, and you will see how much more copious that of the *Tempest* is. By the dramatic tests of Action and Characterisation, the *Two Gentlemen* is not placed high. It is the work of a man with a growing sense of character, but not adequate power of expressing it. The play contains, too, the germs of several things which Shakspeare developed in his later plays: compare act i. sc. 2, Julia (and Lucetta) going through the list of lovers, with Portia's doing the same in the *Merchant of Venice*, act i. sc. 2, in which Shakspeare characterises the different nations of Europe. (Her handsome young English suitor, Falconbridge, is capitably hit off: "He hath neither Latine, French, nor Italian . . . hee is a proper mans picture, but, alas, who can converse with a dumbe show? How oddly he is suited. I thinke he bought his doublet in Italie, his round hose in France, his bonnet in Germanie, and his behaviour eury where.") Also, as in the *Two Gentlemen*, Valentine is about to celebrate his marriage with Sylvia before his troubles; so is Romeo with Juliet. The greenwood picture of the *Two Gentlemen* is also developed in *As You Like It*. Valentine is like the Duke in the forest of Arden. Take another sign of early work in the *Two Gentlemen*, the abruptness of the changes in the characters, because Shakspeare was not then a complete master of portraiture. Sylvia is wooed by her lover's false friend Proteus (= the Arcite of Chaucer's *Knight's Tale*). She rejects him with scorn; but when Proteus asks for her picture, she sends it him. Later in life, Shakspeare would not have let her do that. Again, in the last scene, of Proteus's conversion to honour and his own love Julia; see Proteus's sudden remorse, Valentine's as sudden offer of Sylvia to him: we can't get reconciled to these things, but read them with a smile of derision. Later, Shakspeare doesn't believe in these sudden metamorphoses of character. Even Proteus's name is a sign of early work. The riper Shakspeare doesn't like significant names; he knows you can't sum a man up in a name, as Spenser or Bunyan does; he'll have no "connoting" names. Lastly, regarded as the work of a thinker, a man with knowledge of life, the *Two Gentlemen* is the work of one at the threshold of life; it abounds with questions of early years, not later ones, like *Hamlet*. Note here one thing: as Shakspeare celebrates the inconstancy of man, not woman, in so many of his plays, so in the *Two Gentlemen* he makes Proteus say, act iv. scene 5, "Oh Heaven, if were man but constant, he were perfect." This trait comes, no doubt, from the poet's own experience. In early life he may have broken loose from bonds which in later life he held sacred.

In Shakspeare's second decade comes the *Merry Wives of Windsor*, a play re-wrought and expanded—without toil is no thing of beauty that is to be a joy for ever, born.—*Much Ado* (written with complete power of characterisation, containing the wit characters that Shakspeare in his middle—not his latest—time delighted to introduce—Mercutio, Falstaff, Benedict, Beatrice, Jaques—in these you have the very flower of the poet's wit); *Merchant of Venice* (his most successful comedy, of wonderful vivacity, and fullness of character and life. Yet here, as in other plays of its date, Shakspeare represents a man worn down by despondency, Antonio, "Il Penseroso," "I am so sad"—one of Shakspeare's tenderest characters—and contrasts him with "L'Allegro," the merry man Graziano. Some of the sad men have a touch of satire, like Jaques, who is cynical, while Timon is a declared misanthrope); *As You Like It*; *Twelfth Night* (one of the most perfect comedies); *Henry IV.*, *Henry V.*, *Henry VIII.*; perhaps *Timon*; possibly *Julius Cæsar*; *Hamlet*, and *Othello*; the best Histories, the best Comedies, and some of the best Tragedies. Shakspeare's genius was at its zenith about the year 1600. In *Hamlet* his mind is strained to the utmost in his wrestle with the problems of life. The hero has all the depression and sadness of Antonio, with a tendency to satire and sarcasm. This is an interesting "phase" (and that only) in Shakspeare's character, and was produced, not by his own excesses, but by the general state of things at the time. The metrical tests show this play to be of the middle period; the language is at its best, the imagination at its quickest; the characterisation is perfect, never excelled; there is no lay form in the drama. With the unity of action Johnson finds great fault; says the play wants action. So it does, because the secret of Hamlet's character is that he cannot act. Action, without thinking, you have in Laertes, who comes to base-ness. Thinking, without action, in Hamlet, who only fulfils by accident the duty that his father's ghost lays on him. Shakspeare wants you to admire neither character. The play is a sad comment on man's (Hamlet's) quick resolve to do right,—he'll "sweep to his revenge,"—and then delays, delays. Man in all the splendour, yet in all the fertility of his intellect, is represented here; the "quintessence of dust." This play can only have sprung from a mind at its best, greatest, noblest.

Of the third decade there is but time to name the plays: *Measure for Measure*, the *Tempest*, and *Winter's Tale* are the Comedies; while the Tragedies (for of Histories there are none) are *Troilus and Cressida* (part probably by some one else), *Coriolanus*, (perhaps) *Timon*, *Macbeth* (a most powerful, most graphic picture of a great moral catastrophe), *Lear* in 1607, *Antony and Cleopatra*, and *Cymbeline*. In the *Tempest*, Shakspeare's creative power is in its extremest comprehension. Caliban and Ariel are beings on the confines of this world.

THE ELECTIONS AT THE FRENCH ACADEMY.

THERE is nothing living and moving, in a literary sense, save the Academy and things academical. Bills pass, committees divide, the Bonapartist party splits, M. de Broglie's breast becomes a firmament of foreign stars—three-score events of equal importance may make the current week worth ten lines of history—but the Forty pursue the way they laid down for themselves six months ago: meet, adjudge prizes, bandy the chaste and elegant epigrams of "teacup times, and when the patch was worn," and are about as relevant to the actual world around them as Rip Van Winkle after his century-slumber. At the appointed date they received M. de Saint-René Taillandier—a born Academician—respectable, of good family, contributor to the severest serials, and guiltless of duels, debts, or *romantique* verses. The promise of his character and reputation was amply fulfilled. His reception was a fête for the Forty—a merry-making after their own heart; that is to say, one

in which the ordinary spectator is prone to enquire, "Where is the hearse?" The immortals' task is not in accordance with that of the Parisians generally. The Palais Mazarin was deserted: not a juvenile bonnet in the galleries; nothing below save one vast ocean of baldness—formed by scholarly relics of 1825, and the most staid of the Academicians. Such an audience must have been a bitter disappointment to the *récipiendaire*. He had purposed being popular. He had furnished up his feeble, flaccid, long-winded, and circumlocutory rhetoric of the *Revue des Deux Mondes*, to catch the infantine eye of the populace. He had relieved the dun brown surtout of the Collège de France with the rosettes and tunic of a meretricious eloquence hitherto abandoned to the goddess category that begins with About and ends with Aurélien Scholl. And the lovers of rosettes and tunics failed him. He was compelled to deliver his harmless thrusts at Germany before an audience that considers all such thrusts as just a shade less childish than battledore-and-shuttlecock. He was forced to address his little compliments to the "intelligent multitude" before an assembly that saw in the multitude but a collection of blouses normally redolent of garlic. The ordeal was neither easy nor pleasurable. M. Saint-René Taillandier has rendered some service to French literature—were it only by infusing into it a little of the literature of other countries; but his style is heavy and monotonous, and his subject—Père Gratry—did not inspire him. As usual, the answer was better than the Discours de Réception. But the passages in M. Nisard's speech which advocate a species of literary exclusiveness and protectionism, have been very rightly reprovéd, and, despite the real talent and undoubted authority of their author, ridiculed. M. Nisard says: "Two civilised people can exchange with reciprocal profit merchandise, industries, the discoveries of science and erudition; but the things of the mind cannot be exchanged without loss to both peoples. I know of no literary importation that has added to the creative faculty of a country. At the time when the imitation of Italian and Spanish poets was the rule in France, I see the result of the fashion merely in the faults of our poets; their qualities are their own and those of France. The greatest epoch of French literature was when France imitated nobody."

The result of the elections to the Academy will be known at the end of the week. There is of course a talk of retiring candidates—claimants belonging to that vast category which "fears its fate too much or owns its deserts small," and wisely draws back at the last moment when it has enjoyed all the notoriety of a doubtful candidate, without the humiliation of a beaten one. M. Paul Féval is probably among this number. M. Taine persists, and smoothes his way across the Pont des Arts with a deft and prudent hand. He knows what influences are acting against him, and seizes the opportunity of counteracting them afforded by the publication of a few lines in the *Français*, which describe him as a materialist and atheist. His chief endeavour is to explain the *sens intime* of his famous phrase: "Le vin et la vertu sont des produits comme le vitriol et le sucre;" and this is the ingenious twist by which the candidate escapes: "To say that vice and virtue are products like vitriol and sugar does not imply that they are chemical products, like vitriol and sugar; they are moral products created by the concourse of moral elements; and, as it is necessary in order to decompose or compose vitriol to know the chemical parts of vitriol, so, to create in man the detestation of falsehood, it is expedient to seek the psychological elements which by their union produce veracity." This explanation continues through several paragraphs, but it is doubtful whether the clerical part of the Academy will consider it perfectly conclusive.

M. Taine has need of all that can be said or done on his side—and one of his warmest cham-

pions is lying at this moment, it is said, between life and death. Jules Janin has been ill for many months past—sick with a “feuilleton rentré,” an amiable colleague has averred. The famous critic was formally declared to have retired from the *Débats* because of his declining health, but it is generally believed that he fell between the two antagonistic parties that own the first literary organ of France; and that he is not incapacitated from arduous and excellent work, is demonstrated by the two or three graceful and scholarly criticisms that he has recently given to the *Liberté*. Janin suffers doubly, I am told: he is wounded in all the ties of affection and association that connected him with the *Débats*, and in his pride as the first living critic of France, by the fact that he is replaced by an obscure contributor to the *Charivari*. And then he says, “J’ai parlé de tout le monde, et tous m’oublient.” He avers that his one remaining desire is to assist at the reception of Dumas fils, his dearest friend and devoted admirer.

EVELYN JERROLD.

P.S. Friday.—The elections took place yesterday. For the chair of M. Saint Marc Girardin, at 1st poll: Weiss 9, Mezières 8, Boissier 7, Taine 5, Caro 2, Mary-Lafon 1, Blanc 1; at 2nd poll: Mezières 11, Weiss 9, Boissier 6, Taine 4, Caro 1, Blanc 1; at 3rd poll: Mezières 18, Boissier 6, Weiss 5, Blanc 2, Taine 2.—For the chair of M. Lebrun, at 1st and only poll: Alexandre Dumas fils 22, Ségur 8, Caro 1, Mary Lafon 1, de Latour 1.—For the chair of M. Vitet, at 1st poll: Blanc 10, Caro 9, Taine 9, Boissier 1, Froissac 1, J. J. Weiss 1, Ségur 1, and Mary Lafon 1; at 2nd poll: Blanc 12, Caro 12, Taine 9; at 3rd poll: Caro 16, Blanc 11, Taine 6; at 4th poll: Caro 18, Blanc 11, Taine 4.—M. Caro, M. Mezières (whom the *Times* seems to regard as forming a composite candidate under the name of Caro de Mezières), and M. Alexandre Dumas fils, were therefore elected.

SELECTED BOOKS.

General Literature.

- COX, George W. History of Greece from the earliest period to the present time. Vols. I. and II. Longmans. 36s.
 FORSTER, John. The Life of Charles Dickens. Vol. III. 1852-1870. Chapman & Hall. 16s.
 LYTTON, Lord. Fables in Song. Blackwood. 15s.
 MARLOWE, Chr. Faustus, from the double text of Rev. A. Dyce, with notes; appendix, and preface, critically arranged by Dr. August Riedl. Berlin: Stände. 10 Sgr.
 RAMSAY, Grace. Thomas Grant, First Bishop of Southwark. Smith, Elder & Co. 16s.
 REMBIANDT, L'Oeuvre complet de. Décret et commenté par Charles Blanc. Paris: Guérin. 1 fr.
 SCHWEINFURTH, Dr. The Heart of Africa: or, Three Years' Travels and Adventures in the unexplored Regions of the Centre of Africa. Trans. by Ellen E. Frewer. With an Introduction by Winwood Reade. Sampson Low. 42s.
 SIMPSON, W. Meeting the Sun: a Journey all round the World, through Egypt, China, Japan, and California. Longmans. 24s.

Philology.

- ARENS, H. L. 'Pq. Beitrag zur griechischen Etymologie und Lexikographie. Berlin: Calvary. 1 Thl.
 CICERO'S *Academica*. The text revised and explained by J. S. Reid. Macmillan. 4s. 6d.
 Cwiklinski, L. Quaestiones de tempore quo Thucydides priorem historiam suam partem composuerit. Berlin: Mayer und Müller. 1 Thl.
 DUENTZER, H. Die homerischen Fragen. Leipzig: Hahn. 14 Thl.
 KOCH, F. Linguistische Allotria. Laut-, Ablaut- und Reim-bildung der englischen Sprache. Eisenach: Baeumeister. 2 Mk.
 TASSY, Garcin de. La Langue et la Littérature hindoustanie en 1873. Paris: Maisonneuve. 2 fr. 50 c.
 ZEHETMAYER, S. Lexicon Etymologicum latino-etc. San-scription comparativum quo eodem sententia verbi analogice explicatur. Wien: Hölder. 9 Mk.

History.

- ANDY, J. T., and B. WALKER. The Commentaries of Gains and Rules of Ulpian, translated with Notes. New Edition. Cambridge: University Press. 16s.
 AGUGLIA, S. Pippino da Montemaggiore. Storia Siciliana del secolo XVII, sotto il regno di Vittorio Amedeo II. Palermo: Vizzi.
 BIANCHI, N. Carlo Mattencci e l'Italia del suo Tempo. Narrazioni corredate di documenti inediti. Torino: Bocca Fratelli. Lire 6.
 BRAND, E. Cicero. Ein populär-wissenschaftliche Vortrag. Gernowitz: Pardini. 6 Ngr.
 CENAC-MONCAUT, J. Histoire des peuples et des Etats pyrénéens (France et Espagne) depuis l'époque celtibérienne jusqu'à nos jours. 3^e édition, augmentée, &c. Paris: Didier.

- COCKBURN, Henry. Letters, chiefly connected with the Affairs of Scotland, to T. F. Kennedy, M.P. 1818-1852. Ridgway, Piccadilly. 16s.
 COSNAC, Le Comte de. Souvenirs du Règne de Louis XIV. Tome IV. Paris: Renouard. 7 fr. 50 c.
 DANTIER, A. L'Italie. Etudes historiques (476-1792). Paris: Didier. 15 fr.
 DIXON, W. Hepworth. History of Two Queens: Catharine of Aragon and Anne Boleyn. Vols. III. and IV. Hurst & Blackett. 30s.
 DOZY, R. Geschichte der Mauren in Spanien bis zur Eroberung Andalusiens durch die Almoraviden (711-1100). 2. Bd. Leipzig: Grunow. 34 Thl.
 GUELFI, F. F. La dottrina dello stato nell' antichità greca nei suoi rapporti con l'etica. Napoli: Detken e Rocholl. 4 fr.
 LENORMANT, F. Les premières civilisations. Etudes d'histoire et d'archéologie. Paris: Maisonneuve. 15 fr.
 PETERSDORFF, R. Beiträge zur Geschichte Alexanders des Grossen. Berlin: Calvary. 12 Ngr.

Physical Science, &c.

- ABBE, E. Neue Apparate zur Bestimmung d. Brechungs- und Zerstreuungsvorgangs fester und flüssiger Körper. Jena: Mauke. 28 Ngr.
 BEUCE, E. Faune entomologique française. Lépidoptères. 5^e vol. Hétérocères, Geometridae. Paris: Deyrolle.
 JEVONS, W. Stanley. The Principles of Science: a Treatise on Logic and Scientific Method. Macmillan. 25s.
 RIBOT, Th. La Philosophie de Schopenhauer. Paris: Baillière. 2 fr. 50 c.
 SCHORLEMMER, C. A Manual of the Chemistry of the Carbon Compounds; or, Organic Chemistry. Macmillan. 14s.
 STRASBURGER, E. Ueber die Bedeutung phylogenetischer Methoden für die Erforschung lebender Wesen. Jena: Mauke. 12 Ngr.

A PAINTER'S WEDDING.

Paris, Jan. 22nd, 1874.

The marriage of Charles Edouard Frère, only son of Edouard Frère (the celebrated painter of Ecouen), with Mlle. Giulia Robecchi, daughter of M. Robecchi, the well-known decorative painter, was celebrated yesterday at the church of St. Jean Baptiste (Belleville), the parish church of the bride's parents. The marriage was a fête for the quarter, and we found ourselves beset by Ecouenites on all sides; indeed, Ecouen appeared to have turned out *en masse* to assist. The artists and their models alike were there, for they were all friends of Frère *fils*, himself well known as an artist. The bridal party were *très précis*, as the invitation announced they would be; we had only one false alarm before they actually entered the church. The organ rolled; we all rose while they passed through the nave to the altar, nodding to intimate friends and giving an occasional shake of the hand. The young bride, tall, straight, with dark hair and eyes, and finely cut features, wearing a dress of white satin heavily trimmed with lace and orange blossoms—the lace, as rumour informed me, came expressly from London—walked on, leaning on her father's arm, while Frère *fils* followed with his stately mother; then the relations and friends, among whom Mlle. Dequien, daughter of the sculptor, and Mlle. Schenck, were conspicuous for the elegance of their toilettes.

The wedding was a fitting occasion for an artistic reception, and here friends met who had not seen each other for months or years. Everyone appeared in good spirits, and little jealousies, which *do* exist sometimes in the artistic world, seemed forgotten amid the cordial greetings. In fact the ceremony was performed amid an incessant buzz, which, however, did not disturb Monsieur le Curé. One of Frère's friends near me, who had been his fellow-pupil in the studio of Couture, was very much interested in the ceremony; standing on a chair, he could see, and gave us occasional reports of its progress. “Ah!” he exclaimed, in a voice audible to all around, “la bague est passée; c'est fait!” He had lost his *garçon* companion, he was married; and “when one is married in France,” some one whispers in my ear, “one is not only married, but *bien marié*.” The *Gloria* was sung by an intimate friend of

the bridegroom, Depassion, whose rich voice sounded well in the church, and for a few minutes stopped the hum of conversation.

The ceremony over, we crowded into the sacristy to congratulate the happy pair. MM. Richard and Todd, the artists, were signing the register, and Todd almost forgot his last *d* as he saw an old friend to welcome. Schenck, Duverger, Daugelas, Bertall, Bouguereau, and Paul Soyer were among the familiar faces. M. Surville, who has travelled between Ecouen and Paris so often during the last twenty years; M. Formstecher, an old friend of the family; Wahlberg, the celebrated painter of Stockholm; and Adolf von Becker, the eminent artist of Finland, were also there. The sacristy was more than full, and yet they came; the din of voices mingled with the bridal salutes. Monsieur le Curé asked us to circulate; prayed us to circulate. “We shall see you to-night at the ball.” “We won't fail;” and with “à ce soir” we separated.

What an invitation! A ball of “Ecouenites” at the Grand Hôtel! But so it was, and we who together had danced in the elder Frère's studio—our weekly ball-room years ago—met here in Paris. The last ten years have not changed the artists much; a few grey hairs, an increase of flesh, and an occasional decoration in the button-hole mark their advance in life. But among the ladies surrounding the bride we have difficulty in recognising the little misses we had seen so often in the quiet village of Ecouen, some of them now grown to be recognised painters, whose signatures possess a market value. Making enquiries for old friends, I am told they are travelling in distant lands. Mlle. Bourge is in Italy, and Théodore Frère sends his congratulations from Cairo. We converse with a stranger whose accent is foreign, but who appears to know the Ecouenites intimately; they call him “Docteur,” and I learn that he is the new doctor of Ecouen.

The ball was not ceremonious, as Madame Frère expressed it; we were all intimate and *en famille* here. The dancing was not left to the young people; but Madame E. Frère and Monsieur were always ready to take a *vis-à-vis*. It was kept up to a late hour, and when I left about three o'clock, the music did not lag nor the dancers show signs of weariness, and the *consommé* and grog were being still carried in. Frère *père* was still upon the floor, and the bride and bridegroom were walking arm-in-arm in the corridor. They leave to-day for a tour through Italy.

The thoughts of some of us could not but revert to the time when Ecouen life was new to us, and we were admitted as pupils to Frère's home and danced at the weekly ball. We went early, for our work ended at sundown, each carrying a lantern and wearing wooden shoes, which we knocked off in the entry, ascending the stairs in our slippers, as free from mud as if we had driven under a *porte-cochère* to the hall-door. The bell which rang with a clang announced us, and Madame Frère met us with a pleasant word of welcome on the landing above, which was hung round with engravings, lithographs, and etchings of M. Frère's paintings. Amie was lighting the lamps in the studio, our ball-room; so we joined the early guests in the library, where we had passed so many pleasant evenings with cards, readings, and *cinq points*. What albums might have been selected from the scraps of papers used in that last amusement! We sat round the library-table in antique

high-backed Louis XV. chairs, by the soft light of the reading-lamp; the ladies dotted pieces of paper with five irregularly-placed points, the task of the gentlemen being to draw a figure with the head, hands, and feet respectively upon these dots. Many a grotesque figure was produced, and in a moment of glee the author was called upon to sign his production. Several of these drolleries I found lately in an old scrap-book—one, a lady in the latest fashion, is signed with "E. F.," and another, a springing deer, has under it "Schenck," in great letters, as if that painter of large canvases was not to be confined by space, even in a signature.

In our balls of those days the musicians were not professionals; each of the dancers in turn took his place at the piano, and we were not hypercritical. Airs from the *Belle Hélène* were in great favour; but we danced just as well to "Cadet Roussel le bon enfant," and nothing was so merry as the last strain, when we joined hands, dancing in and out in a grand circle, singing, "Vive la boulangère!"

We hear the clanging of the gate bell, and the bark of a dog; an English bull terrier precedes his master into the ball-room (poor "Misse," her nose is out of joint now!). The door is thrown open by a young man carrying a big stick, dressed in a blouse, and wearing leather gaiters; he has a pleasant face, a hearty greeting for everyone, and a *poignée de main* such as must have been dispensed with had we been fettered with gloves. "Misse" entrenches herself amid the cushions of an old *bergère*, and her master joins in the dance. And how he danced! for this was Frère *filé*, the son of the house, and hilarity seems to have entered with him, as well as his constant companion "Misse." The studio window rattled, the furniture was crowded further into the corners, the *bobèches* danced on the candlesticks, and the piano rang out, "le bon enfant!"

The youngest of the party was a black-haired, bright-eyed child, the same who wore the orange blossoms last night, then scarcely in her teens; she kept confidingly at her mother's side, but, young as she was, gave promise of the beauty which we now behold. Many of the guests with whom we crossed hands at those cordial but unceremonious parties are here. They are disguised somewhat in robes of silk and in white neck-ties; for at Ecouen such trains were not *de rigueur*, and our velvet coats and loose neck-ties were much more comfortable than this evening dress. What a shout of merriment we should have caused in those days had we entered with a *claque* under our arm! Heigh-ho! Why is it so many men of the world look back with a sigh to *la Bohème*? The host and hostess are the same to-night as then, and those who have had the good fortune to enter their home remember those days as among the green spots in their lives.

Schenck, the animal painter, was always present, the heaviest man but lightest of foot in the room, quick to praise as well as blame, lover of large pictures. How could one of his size enjoy anything small? He would dare to criticise some unfinished picture of Frère's, which stood on the easel in a sheltered corner, and in the same breath turn and extravagantly admire another by the same master. Should we differ from him, he would turn upon us with his knit brow and huge voice, which ended in a hearty laugh as he thumped

us in the ribs. Fortune has favoured Schenck since those years, and the sheep of his fold have increased in value. Soyer, the attenuated member of our artistic colony, with his long curly hair and courteous manner, would utilise the pauses of the dance to study the sketches on the walls, and call upon us with his earnest manner to appreciate and admire some point or effect which was then beyond our comprehension. His curls are a little thinner and streaked with grey, but otherwise years touch him lightly. Seignac, Arnoux, Aufray, well-known pupils of Frère, left their *galoches* and blew out their lanterns at the Frères' door on those evenings. Dansaert, also a pupil of Frère, was among the guests. He had just then built his new house, which, the peasant children said, "looked like a church." The cottage once occupied by Frère, and where the bridegroom was born, he had remodelled into a studio, expecting perhaps to find inspiration among the old walls, for it was here that the first pictures of the "Ecouen school" were painted. Here the painter, ordered by his physician from the crowded city that he might breathe purer air and gain strength, knew not what to paint away from professional models and city influences, for then the romantic school of Eugène Delacroix was in vogue. Putting all *grand art* aside, he painted young Charles eating soup. The picture was accepted at the Exhibition, and the "Ecouen school" of Art established; and how many have turned from a gallery of fine paintings, weary to death, to admire a little picture of a peasant child by Frère or one of his pupils!

At different times foreign disciples have come to study like ourselves with Frère, and have always found his door open to welcome them; amongst these Thom, Boughton, Becker, Johnstone, and Champney, all and each of whom have danced and made merry in the old studio. They have passed out of the old ball-room when the mirth was ended, and lit their lanterns, and their *sabots* have echoed along the streets of the slumbering village, many a time; and though most of them have made way for new faces at Ecouen, and have parted more widely than when they uttered their *bon-soirs* in those evenings, it is doubtful if fame and fortune have brought them happier days and nights than these lines may recall should they ever see them.

HENRY BACON.

CORRESPONDENCE.

UNPRINTED WORKS ILLUSTRATIVE OF SHAKESPEARE.

ALLOW me to suggest a series of publications to which I think the attention of the New Shakespeare Society should be directed.

1. The works of Robert Greene. A comparison of the passages in the *Groatsworth of Wit* (1592) with passages in previous publications of Greene has thoroughly convinced me that the antagonism between him and Shakespeare dates at least from 1589, if not from 1587. The complicated allusions could scarcely be verified except by a republication of his works, or at least by a republication of all the prefaces, introductory epistles, and panegyric poems attached to them, together with all the novels first published or recast after 1585 or 1586.

2. The works of Thomas Nash. They are most valuable from their multifarious allusions to all kinds of literary doings from 1589 to 1598; and if those works of Gabriel Harvey which were

answered by him, or were answers to him, are intercalated in their proper places, I think a very curious proof of the chronology and the allusions of *All's Well that Ends Well* will be the result. Nash, I should remark, and not Lodge, must be the "young Juvenal" of the *Groatsworth of Wit*. Lodge was almost of Greene's age; he had written his *Looking Glass for London* in conjunction with Greene several years before; and when Greene wrote his *Groatsworth of Wit*, Lodge was in the Straits of Magellan. On the other hand, Nash was much younger than Greene, who might have naturally called him "boy," had probably written anti-Martinist plays with him during 1590 and 1591 (perhaps the *Knack to Know a Knave*), and was at home with him in London; and the two had been employed together by Bancroft, under the direction of Whitgift, to fight Martin Marprelate with his own weapons.

3. But though Lodge is not one of the three whom Greene addresses in his last work, he was one of the school, and his works are almost as important for the literary history of his period as those of the two others. His lyrical poetry, moreover, is of a very high order, and he is unquestionably the earliest of our regular satirists. His works are important for the chronology of *As You Like It* and *Hamlet*, and probably for many other plays, when students have the opportunity of poring over his allusions at home.

4. Chettle's works.

5. Then, to come to a different kind of collection, we ought to have a series of the doubtful plays of Shakespeare; of those which are certainly not his, but have been attributed to him by early testimony; of those which, or parts of which, have been judged to be his by fair critics on internal or constructive evidence; and lastly, of the few anonymous plays which can be shown to have belonged to the Lord Chamberlain's players, the company of which he was the presiding genius.

Besides *Titus Andronicus* and *Pericles*, which are often, but wrongly, put amongst the doubtful plays, we have this list:—

The Arraignment of Paris. (Peele's.)

Arden of Feversham. (Attributed to Shakespeare on internal grounds only by Edward Jacob of Feversham, and since by many writers.)

George-a-Greene. (Attributed to Greene by Dyce.)

Locrin. (Written by Charles Tilney, who was executed with the other Babington conspirators in 1586, and edited by "W. S." in 1594.)

King Edward III. (Attributed on internal grounds to Shakespeare by Capell in 1760. The 2nd Act bears traces of his hand. It contains a line of one of his sonnets.)

Mucedorus. (A foolish old play, with additions in much better style, made for the King's players after 1605 and before 1610. Attributed to Shakespeare in the time of Charles II.)

Sir John Oldcastle. (Written for Henslowe and the Lord Admiral's players by Munday, Drayton, Wilson, and Hathway. Its object, as appears by the prologue, was to rehabilitate the fame of Oldcastle, befooled by Shakespeare in the character of Falstaff. The title-page to the first issue bore the name of Shakespeare.)

Thomas, Lord Cromwell. (A biographical play of peculiar construction belonging to Shakespeare's company.)

The Merry Devil of Edmonton. } (All these belonged
The London Prodigal. } to the same com-
The Puritan. } pany.)
A Yorkshire Tragedy.

Faire Em. (Attributed to Shakespeare in the time of Charles II., and to Greene by Phillips, Milton's nephew. But the play was criticised with great virulence by Greene in 1591.)

The Two Noble Kinsmen. (Fletcher, helped by Shakespeare.)

The Birth of Merlin. (Attributed to Shakespeare and Wm. Rowley.)

To these I add:

The Siege of Antwerp. (Founded on Gascoigne, written by Marston under the tuition of Shakespeare, as shown by Chettle.)

Life and Death of Thomas Stucley. (A play belonging to Shakespeare's company, on the same principle of biography as Lord Cromwell.)

A Warning to Fair Women. (A play by the same hand, belonging to the same company, and containing many imitations of Shakespeare.)

To these I add

The Prodigal Son, extant in a German translation, and attributed to the poet Post-haste (identified with the author of *Troilus and Cressida*) in the anonymous play of *Histriomastix*.

Hester and Ahasuerus, played for Henslowe by the Lord Chamberlain's company in 1594, and extant in German.

6. Then would come a list of *allusionist* plays, in several classes, as

(a) The Martinist and anti-Martinist plays of 1580-91, by which Shakespeare was driven from the London stage for a time.

(b) The plays relating to the quarrel between Decker and Jonson in 1600; a quarrel founded on the rivalry between the common stages and the private theatricals of the children of the chapel, and this again on the political rivalry of the Essexian and Cecilian factions.

7. Then, to come to a different but kindred matter, we want full chronological lists

(a) Of all the companies of players.

(b) (So far as can be ascertained) of the directors of each, and of the players who composed the company at any given date.

(c) Of the plays which belonged to those companies, and the poets who habitually wrote for them.

Henslowe's diary furnishes us with full information concerning the Lord Admiral's men. The other companies must be sought in all manner of different documents.

8. On this might be founded an estimate of the political and social tendencies of each group of plays. This would give great assistance in interpreting the occult political and personal allusions of Shakespeare's plays; and thus, after the political and personal references of the Shakespearean stage are fully made out, we shall have an invaluable criterion for determining the dates of his plays, or of the additions he made to them, to be used in conjunction with the mechanical metrical criteria which have been before described.

The following publications on the *stage controversy* at Oxford, during the last decade of the 16th century, should be added to the list:—

Gager, Dr. Wm.—*Meleager*, a tragedy, printed Oct. 1592. A copy of it, with two letters, was sent by Gager of Ch. Ch. to John Reynolds, D.D., of C.C.C. Reynolds drew up an answer dated Queen's Coll., July 10, 1592. Gager replied last of July 1592. (These letters are in University Coll. Ox. MS. J. 18; also in C.C.C.) Reynolds published his rejoinder in 1593, "The Overthrow of Stage Plays," &c. . . . "Whereto are added certain Latin letters between him (J.R.) and Dr. Alb. Gentilis concerning the same matter." (Gentilis' letters were published separately at Oxford in 1629). Also Albericus Gentilis, *Disputatio de Actoribus et Spectatoribus Fabularum non notandis*. Hanov. 1659. This may be found in Gronovius' *Thesaurus Graecarum Antiquitatum*. To this series should be added

Fucus sive Histriomastix, a play against Reynolds, performed at Oxford before James I. or some royal personage in the early part of his reign. Lambeth MS. 838.

Another thing that should be published is Robert Chester's *Love's Martyr*—from which Shakespeare's lines to the "Phoenix and Turtle" are taken—with introduction showing who Salisbury was, to whom the Chorus Vatum dedicates the book, and showing the relationship between the poem (Chester's) and *Cymbeline*. The introduction ought to be very important with reference to Shakespeare's connection with the Essex faction.

There is a good transcript of the book in the Dyce library at South Kensington. I think one of the two (?) known printed copies belongs to Mr. Huth.

In conclusion, let me say, that if all this mass is to be printed, it seems to me very important to print the matter in definite series, as wholes, and not sporadically; for the Shakespearean stage is to be considered as part of a great whole, and not as an isolated phenomenon, and it is only intelligible (historically) when so considered.

RICHARD SIMPSON.

SHAKSPERIANA.

Junior United Service Club.

The following is one of the few quotations from Shakspeare that I have met with in perusing many thousands of the Civil War tracts. It is from the *London Post*, January 1644. The passage containing it is as follows, the italics being my own. It refers to the death of Archbishop Laud:—

"Although he came with confidence to the scaffold, and the blood wrought lively in his cheeks, yet when he did lye down upon the block he trembled every joint of him; the sense of *something after death*, and the *undiscovered country* unto which his soul was wandering, startling his resolution, and possessing every joint of him with an universal palsey of fear."

GEO. COLOMB, Col., F.S.A.

THE "PREESTES THREE" IN CHAUCER'S PROLOGUE.

May I venture to suggest that the Nun-chaplain really corresponded to the Custos Capellae in caputular and conventual foundations of men, whose duties were that of a treasurer of its furniture, ornaments, and necessities of divine service.

(2) There was a famous school for ladies in a Nunnery near Perth, of which I give a brief account in my *Scoti-Monasticon*, which will be shortly published by Messrs. Virtue.

(3) At Romsey there were two chaplain-priests of a parish church formed out of the north aisle of the nave, but subsequently rebuilt as a lateral building. These, if joined to the Nuns' priest, who served as Celebrant and Confessor to the community, would exactly make up the number in Chaucer's retinue.—MACKENZIE E. C. WALCOTT.

1 Oppidans Road, N.W.

MR. FURNIVALL has certainly increased the already great obligations of all Chaucer students to him by the illustrations of the *Prologue* he has lately drawn from the Paper Survey of the Abbey of St. Mary's, Winchester, and from Ducange, of which an account is given in the last number of the ACADEMY. Certain features in the portrait of the Prioress are for the first time explained; the term Chaplain as applied to a Nun is satisfactorily defended, and it is shown that there might be several attendant priests. Yet it may remain, and in my opinion it does remain, a question whether we have the original text in l. 164. Was not Tyrwhitt right after all as to that question, however he may have erred in condemning *chaplain*? See his valuable note in his *Introductory Discourse*. The facts to be considered are these:—

(i) Chaucer, in the poem of the *Prologue*, undertakes to describe for us the condition, the quality and degree, and the array, of each one of his pilgrims. And this programme it may be said he carries out in every instance, except in those of the Nun and of the "Preestes three." Surely this imperfection excites and justifies a suspicion that the text has been disturbed? Let any one who knows the *Prologue* decide for himself whether there is not a perceptible and an unusual abruptness in this couplet:—

"Another Nonne also with hire hadde she,
That was hire chapelleine, and Preestes three."

Does not everybody feel that the sketch of the nun is maimed and mutilated? Chaucer is just

beginning a portrait that might have held artistic rank with his other masterpieces, when something or other knocks the brush out of his hand; or, more probably, he had finished the portrait, when somebody's sponge, possibly his own, for a reason that may be conjectured, descends ruthlessly on the canvas and leaves nothing but the first strokes.

(ii.) There is not elsewhere a trace of more than one priest. See the *Nonnes Preestes Prologue*:—

"Than spake our hoste with rude speche and bold,
And sayd unto the Nonnes Preest anon:
Come nere thou Preest, come hither thou Sire John."

Is it satisfactory to say that the Host picks out Sir John as being the chief of the priests? Mr. Furnivall suggests that he was the Magister; but surely "Sire" answered to "Dominus"?

(iii.) We are expressly told that there were 29 pilgrims assembled at the Tabard. Now, if we admit the Preestes three, there were 31! And it seems absurd to say, as has been said, that 29 must be taken as a round number. What then is an unround number? Chaucer is always singularly exact in details; and, when he says 29, it must be taken to mean 29.

This is a question which, though it may at first seem trivial, is not without its ultimate importance for those who are interested in Chaucer and his age. And for my part I think the above considerations cannot be ignored.

ὄντο δὲ μὴ τὰς ἰστίαν ἐν γυνάμει φίλα,
κίχρος τ' ἰκίνα στρογγύρω κἀνὼ τὰδε.

J. W. HALES.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 31.	3 p.m.	Crystal Palace Concert; and Saturday Popular Concert.
		Revival of "Amy Robsart," at Drury Lane.
MONDAY, Feb. 2.	4 p.m.	London Institution; Mr. John Evans on "Ancient Stone Instruments" (II.).
	7 p.m.	Entomological.
	8 p.m.	Monday Popular Concert (Bülow and Santley).
	8-30 p.m.	United Service Institution. Dr. Leith Adams on "Recruiting." First night of "Rough and Ready," at Adelphi.
TUESDAY, Feb. 3.	7-45 p.m.	Statistical.
	8 p.m.	Civil Engineers; Anthropological.
	8-30 p.m.	Zoological; Society of Biblical Archaeology. Mr. Sayce on "The Astronomy of the Assyrians."
WEDNESDAY, Feb. 4.	7 p.m.	London Institution; Mr. Hales on Milton's earlier Poems and Prose works.
	8 p.m.	London Ballad Concert.
		Geological; Microscopical (Anniversary); Pharmaceutical; Medical.
		Society of Arts. Dr. Dresser on "Eastern Art and its Influence on European Taste."
		Society for the Encouragement of Arts, Manufactures, and Commerce. John Street, Adelphi.
THURSDAY, Feb. 5.	6 p.m.	Royal Society Club.
	8 p.m.	British Orchestral Society. <i>Elijah</i> at Royal Albert Hall.
		Linnean (3rd Report from Mr. Moesley, of H.M.S. "Challenger"). Chemical.
FRIDAY, Feb. 6.	8-30 p.m.	Antiquaries. Royal.
	1 p.m.	Sale Sir Richard Frederick's Collection of Old China at Christie's.
	4 p.m.	Archaeological Institute.
	7-30 p.m.	"Elijah" at Exeter Hall (Sacred Harmonic Soc.).
	8 p.m.	Royal Institution. Mr. Garrod on "The heart and the Sphygmograph."
		Philological.

ELY Chapel was brought to the hammer under an order of the Court of Chancery on Wednesday last, by Messrs. Fox and Bousfield, auctioneers, of 24 Gresham Street, E.C. It fell to Mr. P. St. Quinton, of the Royal Exchange, and it was understood that the persons represented by him are likely to retain it as a place of Divine worship. The treasurer of the Welsh chapel and the representative of the Institute of Architects were amongst those present. The price realised was 5,250l.

SCIENCE.

MAEDLER'S HISTORY OF ASTRONOMY.

Geschichte der Himmelskunde von der ältesten bis auf die neueste Zeit. Von Dr. J. H. v. Mädler. (Braunschweig: G. Westermann, 1873.)

THE rapid rate at which science has advanced in modern times is undoubtedly due in great part to the dissemination of its results, but this has proportionately increased the labour of the historian, since he has now to collect his materials from the voluminous proceedings of societies in every country in the world, a task demanding a patience and skill which are seldom found united. There is, therefore, cause for rejoicing among astronomers in the announcement that one of the nation which produced Niebuhr has undertaken a task which might well have daunted any but a German, and has carried it out with the accuracy to be expected from the author of the *Mappa Selenographica*.

On first taking up this work and remarking what a field the author has in modern astronomy, we felt inclined to regret that he had not left ancient astronomy to the ancient historians, but we must own that a further examination has convinced us of the soundness of his judgment. In fact, ancient science reads quite differently by the light of modern researches, and in turn often throws a new light on some of the obscurities which, like spots on the sun, darken our present knowledge. Without entering on the vexed question of the Pyramids, which Mädler discusses in the most temperate manner, there is no doubt that much knowledge of Egyptian astronomy has been gained by recent investigations, and that the Egyptians may claim to rank as the oldest of "Culturvölker," to borrow the expressive German term. But in any case the Chinese must take the first place (which in fact they do in this work) as careful observers, a matter of far more importance to us than relative antiquity. Perhaps one of the most interesting features in the progress of astronomy is the struggle between the rude accounts of old and the accurate observations of yesterday for the credit of the predictions for the morrow; and we must admit that in some points the ancients, and pre-eminently the Chinese, still have the best of the battle.

From their time we may consider that the dark ages, as regards the practice of astronomy, commenced, and continued (though enlightened by Ptolemy and many lesser lights) till Bradley's time; but as regards the theory of the science, this period was more like the twilight of an Arctic summer, of which Newton was the rising sun and Copernicus the herald of the dawn. Astronomy had long been sufficiently advanced for the wants of every-day life, and the shepherds of Arabia were content to leave the science in much the same state as they found it; but when the sailors of Europe, as Mädler well points out, called in its aid, astronomy received an impulse of which the lunar theory is a lasting monument.

The time of Copernicus is important for the triumphant vindication of the scientific method, though it was left for Bacon and Descartes to place it on a philosophic basis.

With regard to Copernicus, we may notice that the historian characteristically shows his love of the Fatherland by a rather amusing application of the principle of nationalities to prove him a German equally with the Holsteiners and Alsations. He was in fact born in Poland, at that time (under Casimir IV.) a flourishing kingdom, though Mädler prefers to call it West Prussia.

Tycho Brahe gives his name to one of the epochs into which the first volume is divided, but his observations, all important as they once were for establishing Kepler's famous laws, have now done their work; and the only relic which has any interest for astronomers now is his account of the flare-up of hydrogen in the variable star of Cassiopeia. Whether the predicted recurrence of this conflagration in 1885 will take place may be looked upon as very doubtful; but, however that may be, we know now, thanks to the spectroscope, that similar outbreaks, though on a very much smaller scale, are occurring every day on our own sun.

The increasing power of science was marked by the commencement of that struggle between science and dogma which has been productive of so much harm to both combatants. Galileo's famous "è pur si muove," probably, as Mädler supposes, never uttered aloud, has nevertheless been only too frequently inwardly repeated by persecuted seekers after truth. For the benefit of such as these, Mädler might well have supplemented the document in which Galileo abjures the truth, with the equally famous excommunication thundered against Spinoza twenty-three years after for his persistent devotion to it. The loss to science from this reign of terror was indeed great, as may be inferred from the fact that Descartes, terrified by Galileo's fate, suppressed an astronomical treatise which he feared might be considered heretical; and there is every reason to suppose that his example was followed by many other timid thinkers. But astronomy, more fortunate than her younger sisters, soon outgrew these swaddling clothes, and may now forgive the momentary weakness of a man to whom she owes her two chief instruments—the telescope and the clock. Kepler, more lucky than his friend, was for special reasons excepted from the persecution in which Protestants, Catholics, and Jews of that age equally indulged, and was allowed to follow out his speculations in comparative quiet. The earliest of these, in which, from a consideration of the five regular solids, he infers the existence of a planet between Mars and Jupiter, may be noticed as a good example of that fanciful reasoning—the legacy of the astrologers—which has more than once in times past hit the mark, though by a random shot, and is now in its legitimate form of empirical laws a recognised engine of scientific research. It was Bode's empirical law (really due to Titius, as Mädler points out) which led to the discovery of the minor planets, and did such good service in that of Neptune; and it was solely as empirical results that Kepler obtained his famous Three Laws. The way in which he did this—thanks to the large excentricity of the orbit of Mars, and the small excentricity of that of the earth—is very clearly shown in Mädler's work.

Our author next introduces us to Descartes, as one who "seeks not only for astronomy, but for all science a new foundation, new views, and new rules." Descartes is in fact better known in philosophy than in astronomy, though he may claim to be the founder of that long line of theoretical astronomers of whom France is so justly proud. We may mention in passing, that his celebrated vortex theory, after ages of neglect, has been recently revived in a modified form in the speculations of Sir W. Thomson and Professors Rankine and Clerk-Maxwell.

Newton naturally occupies a very prominent place in any history of astronomy, and, as Englishmen, we have every reason to be pleased with the treatment which he receives at the hands of Mädler, notwithstanding the temptation which a German might have felt to exalt the claims of Leibnitz at Newton's expense. But Mädler is singularly fair all through this work, and appears fully to appreciate that solidarity of science which ought to raise it above the petty jealousies of race and make it truly cosmopolitan. In fact, the only trace of bitterness we have found in his history, is in his reproach of the French for that national jealousy which prompts them to shut their eyes to the value of any discovery coming from abroad. The story of Newton's life is so well known that we cannot expect much novelty in any account of the "king of the realm of science," as our author felicitously terms him; but it would not have been out of place to have traced the progress of that reaction against the French school of analytical geometers which has led to the return of modern scientific thought, to Newton's method of fluxions, and to his almost unnoticed doctrine of energy, the fundamental principle of natural philosophy. The description given of the *Principia* is really nothing but a table of contents, useful indeed for reference, but more suitable for a Civil Service examination cram book than for a history of astronomy; on the other hand, the account of Newton's optical experiments is very clear, though we must take exception to the statement that the definition of a non-achromatic telescope is not improved by increasing its focal length; a very different result from that at which Newton arrived. How near Newton really was to the discovery of the achromatic object glass is not mentioned here. The action of the Royal Society in urging the publication of the *Principia* is well pointed out, for, like Copernicus and other great men, Newton was not fond of rushing into print, or of entering into disputes on scientific questions with those who had not the brains to follow his inexorable logic, and, but for the entreaties of his friends in the Royal Society, we should probably have had nothing but a few scattered papers in place of his noble exposition of the law of gravitation.

The period which follows is remarkable more for wide-spread activity than for any conspicuous discovery, though the discoverer of Aberration and Nutation is entitled to something more than the meagre sketch which Mädler gives of him, even if astronomers were not indebted to his industry for the only observations of any real value made during the last century. Bradley's observa-

tions are the starting-point of modern astronomy, and well deserve Bessel's title of "Fundamenta Astronomiæ;" for on them our knowledge of the motions of the heavenly bodies, whether planets or stars, almost entirely depends.

But the knowledge of one important element was still required for the application of Newton's laws, viz.:—the distance of the sun, the unit or base line of the solar system; and for determining this, the transits of Venus in 1761 and 1769 offered peculiar advantages. Unfortunately this determination has become a reproach to astronomers, through a popular delusion as to the accuracy to be expected in the result; and we cannot help thinking that Encke is to a great extent responsible for this erroneous idea, in publishing a result to ~~result~~ of a second of arc, which he must have known was liable to an error of 10,000 times that amount. It is a great pity that Mädler has followed his bad example; for, though such statements do not mislead the *cognoscenti*, they get copied into popular works and give rise to an utterly illusive notion of the degree of accuracy attainable in such delicate measurements. The whole question has been the subject of so much discussion, since the first suspicion arose of a correction to Encke's value being required, that it is rather strange that no mention is made of Stone's recent treatment of the observations of 1769, from which he deduced a result in complete accord with those derived from physical considerations.

Herschel, the founder of extra-meridian astronomy, a branch of the science in which England has well kept the lead which he secured for her, fitly inaugurates the new epoch to which Mädler devotes his second volume. The catalogue of his papers in chronological order is the best proof of the extent to which modern astronomy is indebted to him, not only for the many rich fields he has opened out, but even more for the truth-seeking spirit in which he has explored them, never diverted from his path by the sneers of captious opponents, of whom he had many at home as well as abroad, yet ever ready to retrace a doubtful step. The account given of his labours is perhaps the best portion of the book, and Mädler has here evidently a congenial theme, and one on which he is entitled to speak with full authority.

From this point the work becomes really a history of astronomy, and no longer a collection of biographies of astronomers; and it is perhaps to be regretted that Mädler did not sooner adopt the plan which he has so happily followed of dividing the science into its different subjects, and tracing out the history of each *bis auf die neueste Zeit*. While making every allowance for the difficulty of carrying out this portion of the title, it is necessary to point out that the work has evidently been written some years ago, and additions afterwards made in the hope of keeping pace with the progress of science. Unfortunately for the historian, this advance has of late been so rapid in certain branches of astronomy as almost to revolutionise some parts of the science, and to necessitate re-writing instead of revision of the corresponding chapters. Properly considered, it is highly creditable to Mädler's

discernment that there should be so little requiring alteration in his opinions, formed at a time when the knowledge we now possess was not accessible; it is therefore in no spirit of fault-finding that we point out some of the omissions to be noticed and corrections to be made in the later part of his history, but simply to give what appears to be the explanation of a few defects which might otherwise strike the reader as remarkable. It is certainly unfortunate that this work was not published before the invention of the spectroscope, for the results of the application of a new method such as spectrum analysis are so striking as to render the comparative silence of Mädler on the subject all the more conspicuous, though we cannot reproach him with any such error as that into which Comte was led by his dogmatising spirit, when he declared that our knowledge was bounded by the solar system. To take another instance. We have a very elaborate account of solar eclipses up to 1867, together with a long list of observers; but no notice is taken of the very important results derived from the eclipses since that date, nor of the study of the prominences by the aid of the spectroscope.

It is a pity, too, that Mädler should have entered on a discussion of the dependence of aberration on the thickness of the refracting medium traversed, and consequently on the object-glass of the observer's telescope (an idea originated by Prof. Klinkerfues), without being aware of the observations made with the Greenwich water telescope in 1871 and 1872, which have completely disposed of the German professor's theory. Such a subject would have been better omitted in the absence of conclusive results, and in our opinion Mädler would have exercised a wise discretion in passing over crude ideas which will probably be forgotten in a few years' time, even by their authors. The value of this history would have been much increased if the mass of facts therein collected had been thus digested, and there would then have been no risk of an important result being lost sight of in the crowd. There is of course much to be said in favour of the plan of inserting everything, for it is extremely difficult to form a right judgment of passing events; and though the notices are generally too brief, they are yet extremely valuable as an index of reference. It would be well though, for this purpose, if Germans could be taught to spell English names correctly, as it is sometimes rather difficult to recognise them under the disguise adopted by the printers.

Of the many subjects discussed in the second volume we are compelled to pass over the greater number in silence, but the recent researches on the sun claim a passing notice, though we must own to a feeling of disappointment at finding no allusion to the spectroscope in this connection. To make up for this, however, we are introduced to the irrepressible sun-spot cycle, and are presented with a most instructive specimen of the abuse of the inductive method, which might well disturb the shade of Bacon. The magnetic declination at Munich is here *proved* by the observations of fifteen years to have an eleven year period, and therefore to obey the sun-spots; but, sad

to relate, the magnet at other observatories is not quite so dutiful. Very recently, we had a similar case in the discovery of a period of $26\frac{1}{2}$ days (corresponding with the sun's rotation) for the magnetic curves of one year, but those of the preceding and following years rebelliously shook off the solar yoke, and remain as independent as ever. We take it that, for a limited series of observations and a moderate range, it is not very hard, with the epoch at our disposal, to satisfy almost any simple harmonic function we please: for instance, the latitude of Greenwich might be shown by this style of reasoning to depend on the sun-spot period in common with temperature, rain, cyclones, *et hoc genus omne*. A cycle cannot be considered as established until it has gone through several periods, and it is by this test that meteorological as well as magnetical cycles break down. With due limitations, such hypotheses have their value as co-ordinating facts and suggesting crucial observations, but we must not adopt them hastily, and must be ready to lay them down as soon as we find them at issue with facts. Meteorology should beware of exchanging the thralldom of the moon, from which she has barely escaped, for that of the sun, which may prove equally oppressive.

The account of the origin of the Royal Astronomical Society, and the great influence it has had on the progress of astronomy, will be read with interest; and we are glad to see that Mädler has shown his appreciation of the value of its Annual Reports on the Progress of Astronomy by following their general plan in his really excellent analysis of its proceedings during fifty years—a record of its activity which would indeed have gladdened the hearts of its founders.

The sections which treat of the moon's aspect possess a peculiar value as coming from such an undoubted authority; and the modesty with which the author refers to his own work lends a charm to this portion of the book, which is enhanced by the generosity with which he speaks of those critics of his celebrated map who have sometimes hardly made allowance for the insufficient optical means at his disposal, a plea which he himself urges with much force.

A few words in conclusion on a point which may perplex the English reader. Naturally Mädler, in common with many Germans, adheres to the antiquated system of expressing right ascensions in degrees; though, when Nature kindly offers us a measure of this quantity in time, it does seem the height of absurdity to convert it into degrees of a divided circle with which it has no connection. But we are afraid there is little use in reasoning against national prejudice. As to the author's preference of declinations to North Polar distances, there is something to be said in his favour, and we can hardly complain of the Germans so long as our own Nautical Almanac, constructed confessedly for the benefit of ill-educated sailors, refuses to adopt the change; so that we must submit to the confusion arising from the dual system till the progress of education enables sailors to grasp the idea of an angle greater than a right angle.

W. H. M. CHRISTIE.

AFFINITIES OF THE ARYAN AND SEMITIC LANGUAGES.

Studien über Indogermanisch-Semitische Wurzelverwandschaft. Von Friedrich Delitzsch. (Leipzig: J. C. Hinrichs, 1873.)

THE writer of the present article called attention in 1842, in his book *Ueber das Verhältniss der Aegyptischen Sprache zum Semitischen Sprachstammen*, p. vii., to the possibility of a connection between the radicals of the Indo-German and Semitic families, in spite of their structural diversity; and in 1869, in his *Geschichte der Sprachwissenschaft*, &c. p. 691, proceeded to point out how the way might be prepared for a scientific answer to the question, whether such a connection is to be admitted or not; namely, by comparing the most primitive bases discoverable in languages of both families,—their so-called roots. In the work before us the author has broken ground in this direction, and on that account, as well as from the whole mode of treatment, it will be found deserving of far more serious consideration than the previous rather incoherent attempts that have been made in the same field.

The scientific—that is to say, in this case, the philological evidence—that these two national stems, which in physical and psychical respects are so nearly allied, and may in general be regarded as belonging to one and the same race, are also closely related in the most important human characteristic—language—is not only of the greatest importance on its own account, but also as furnishing a presumption that the languages of other nations belonging to the same race, in spite of their still greater divergences, may stand to these and to each other in the same relation. Indeed, if the linguistic relation could be firmly established, the way would be prepared for speculations reaching much further than language into history, ethnology, and anthropology. But it can as yet be scarcely considered as established.

We are far from wishing to deny that the author has brought together—with much knowledge, acuteness, and power of combination—a considerable number of so-called roots from both of the two linguistic families, that agree substantially in their consonants and meaning. But the same thing, if not to the same extent, has already been done with regard to many other languages, without materially modifying the convictions of cautious linguists. To mention only moderns, Xylander, Wüllner, Edkins, Gustav Schlegel, Brasseur de Bourbourg, and others, have compared words, stems, and roots in Thibetan, Chinese, American, &c., with Indo-Germanic, Semitic, Basque, and Hamitic ones; and anyone who chooses to take the trouble to seek out similar resemblances, will have no difficulty in finding them in the most heterogeneous languages: for the number of consonants is really small, and the signification of roots extraordinarily elastic.

We are far from meaning to rank the decidedly scientific and methodical procedure of the author on the same level with the, for the most part, wild and fantastic attempts above alluded to; but even with him the comparison only rests upon complete or nearly complete agreement between the con-

sonants, and it seems to be very questionable whether linguistic relationship can be proved by such means alone. For instance, the comparison given on p. 88 ft., of the Semitic *kab*, “to be vaulted or arched,” with the Indo-Germanic *kubh* of the same meaning, has certainly no more value than that given by Gustav Schlegel (*Sinico-Aryaca, ou Recherches sur les Racines primitives dans les Langues Chinoises et Aryanes*. Batavia, 1872; p. 40) between Emoni *kap*, *hap*, *gap*, “devour,” and the Greek *καπ* in *κάπτω*. If the former comparison proves anything for the relationship between Indo-German and Semitic, the same right must be accorded to the analogous instances in Schlegel. If, however, the latter are partly to be accounted for by the coincidence that we call chance,—and no one will deny that there are many appearances that can be traced to no other agency,—partly by the linguistic transformation of natural sounds, or the like, then the same will hold good of the former.

There are many who will, perhaps, be surprised that we should allow so little decisive weight to complete agreement between words, and we must be allowed a few explanatory remarks on this point.

The original identity of the Indo-German languages was not established by means of such agreement; on the contrary, doubts soon began to be expressed on the validity of such agreement as a proof of original relationship, and other modes of explaining the fact, by later borrowing or otherwise, were preferred. The proof rests much more on the regularity of *disagreement*, the *laws of variation* in what was originally alike in the different languages of the group. The essential equivalence of sound and identity of meaning between the German *Kopf* and the Latin *caput*, for instance, is well known to be valueless as a proof of the original relationship between Latin and German, while words which have not a single sound in common, e.g. Latin *coquo* = Sanskrit *pachāmi*, Greek *πυρρός* = Sanskrit *buddhās*, are amongst the most decisive examples leading to that conclusion. We are far from wishing to regard the nearly complete agreement of consonants in the Indo-German and Semitic words compared by Herr Delitzsch, as a proof that the agreement is accidental; for there are also in the Indo-German languages many cases in which the consonants correspond exactly, as, for instance, Greek *δίδωμι* = Sanskrit *dādāmi*; but the following consideration will serve considerably to augment the aspect of singularity which the circumstance by itself must possess in the eyes of every philologist. In the form in which we become acquainted with the Semitic languages, a principle of formation entirely different from, and indeed almost opposite to that of the Indo-Germanic ones, is already completely developed, so that we both may and must conclude that, since the division of the two stems (supposing them to have been originally one), a very long, though not exactly calculable, period of time must have elapsed to allow the Semitic formation to perfect and establish itself: but that in this immense period, the roots, so far as their consonants are concerned, should have preserved substantially the same sound which they had in the original Indo-Germanic language, is—

not indeed impossible, but scarcely demonstrable or credible.

It is equally remarkable that, in spite of a not inconsiderable number of roots compared—in the present work the author restricts himself chiefly to *k* and *p*, and only incidentally deals with other consonants. No agreement appears amongst the commonest and most necessary nouns, such as the names of relations, &c.

As may be imagined, isolated objections to the comparisons instituted may be made on the Indo-Germanic as well as on the Semitic side, e.g. in reference to that of the Indo-German *kru* with Semitic *kar* (p. 91); Indo-German *amar* with Semitic *šamar* (p. 79): but even supposing such instances as these to be given up, enough would remain to support the author's view, if this kind of evidence were accepted as sufficient.

We cannot close this notice without expressly acknowledging that the author, in spite of our doubts respecting the linguistic evidence in support of his assumption, has done far more than any of his predecessors to establish its probability; while the lively interest with which we have read his work leads us to hope that he will bestow the promised continuation of these studies upon us as soon as possible.

THEODOR BENFEY.

THE MUSEUM OF PATENTS.

THE attention of the public has been recently drawn to the Museum of Patents, at South Kensington, both by Mr. Webster's paper read before the Society of Arts on January 14, and by the fact that a very influential deputation waited upon the Lord Chancellor a fortnight ago to request him to consider the condition of the Museum. The building is well known to all visitors to the South Kensington Museum. At one time the entire collection was housed in those unsightly buildings of corrugated iron known as the “Brompton Boilers,” but now the art collections are placed in really magnificent buildings well worthy of them, while the only remnant of the old “Boilers” is a little building on the right of the entrance, in which the models of inventions have always been, and still remain, exhibited. This is the Patent Museum. On entering the visitor finds, in the first place, that no catalogue has been published for several years; he finds a small space over-crowded with ill-assorted inventions and designs; in the centre of the group some extremely interesting and important remains of the earliest steam-engines; and at one end a library of reference works in connection with patents. He finds, moreover, if he visits the Museum in the afternoon, from two to five persons therein, and no one in the library; at least such was the case when we visited the Museum a few days ago.

There can be no doubt that the Museum was originally founded with a view of illustrating the progress of mechanical invention. As to the collection, it is, to say the least of it, very heterogeneous; we do not notice much method or order in it. As we enter we see a large cannon-ball, used during the American war, and fired into or from (remember we have no catalogue to guide us) Fort Sumter. A little further we see a curious clock constructed by a Monk of Glastonbury in 1325; it possesses a pendulum, which we know was first applied to clocks three hundred years later by Galileo, and we are rather misled than otherwise by the specimen. The majority of observers would certainly carry away the idea that pendulums were used in clocks in 1325. We find, further, models of quartz-crushing machines, telegraphs, guns, pumps, and other things,

but without any definite grouping; no single series is complete; there is no order or method. The mind has to jump in a moment from the composite parts of a gun to the mechanism of a screw-propeller. In one great group we find a series of objects which we would willingly see placed in the most conspicuous part of the most-frequented museum in London—the parent steam-engines. Here we have Newcomen and Crawley's Cornish pumping-engine, to which Watt, in 1777, applied a separate condenser and air-pump. Also Watt's first "Sun and Planet" engine, constructed in 1788, with a beam and connecting-rod of wood. In the same group are to be found Henry Bell's "Comet" steamboat engine, which, in 1812, propelled a boat upon the Clyde; Symington's engine, of 1787, the parent of steam navigation; the oldest locomotive (constructed in 1813), known as "Puffing Billy;" and George Stephenson's "Rocket" locomotive, which gained the prize in 1829. This is a great collection of good things, and we should be glad to see a new museum built for them alone. But as for the rest, the collection must be made more complete and methodical before it can be of any service. It is useless to have a collection of isolated and diverse models or specimens of inventions. Let them exist in definite series, each illustrating some one special invention, and the service rendered would be invaluable, both to the intelligent artisan and to the simple sight-seeing public.

In regard to the position which such a museum ought to occupy there is diversity of opinion. The Office and Library of Patents is in Southampton Buildings, Chancery Lane, and the authorities there naturally wish the Museum to be in contiguity to the Library. There is much to be said in favour of this, if a suitable building can be provided in that over-full portion of London. Unless the Government possesses ground in the immediate neighbourhood this would be a matter of extreme difficulty. In favour of South Kensington there is this to be said, viz., that the fact of the Art and Science Collections being housed there indicates it also as a suitable place for a collection of applied science, and certainly ensures for it a far larger number of visitors than it would have either in Southampton Buildings, or perhaps in any other place. For although we found less than half-a-dozen visitors in the afternoon, a number of people would appear to visit the Museum in the evening, on their way to the Art Collections. The statistics of last year show that no less than 323,616 persons visited it during that period; while since the opening, in 1858, 2,812,327 persons have visited it. The library in the Museum would appear to be used by between three and four thousand persons annually, but we find no statistics relating to this. It cannot be denied that the museum would not be visited by nearly so many persons, if removed elsewhere, and this is a great argument in favour of its remaining at South Kensington.

The excess of receipts arising from patent fees over expenditure is more than 50,000*l.* annually. A portion at least of this might well be applied to the erection of a suitable building; and a small sum—say 2,000*l.*—might be annually expended in making the collection more complete, and in filling up the gaps which now exist. We should like to see the collection like that of the *Conservatoire des Arts et Métiers*, only it should be more exhaustive, more methodical; and each special industry and the principal inventions appertaining thereto should be illustrated.

G. F. RODWELL.

COMMENTATORS ON THE RIG VEDA.

Parks Road, Oxford, Jan. 26, 1874.

In Mr. Burnell we have once more a Sanskrit scholar, who will not only do over again what has been done before, but who will open new mines, and bring to light new ore. It is particularly fortunate that he should be stationed in the South of India, for the manuscript treasures of the South were never explored by Sir W. Jones, Colebrooke,

or Wilson, and they evidently contain not only literary works of which there is no trace at Bombay, Calcutta, or Benares, but give us texts which are decidedly more correct and more genuine than the Northern texts of the same works. A pioneer like Mr. Burnell is invaluable at Tanjore, and one regrets that his official duties could not be lightened so as to allow him more ample leisure for his researches.

In the edition of the *Vamsabrahmana* (The *Vamsabrahmana*, being the eighth *Brāhmana* of the *Sāma-Veda*, edited by A. C. Burnell. Mangalore, 1873) Mr. Burnell has tried to solve a problem which has puzzled Sanskrit scholars for many years, viz. the mutual relations of the three commentators on the *Rig Veda*, *Vidyāraṇya*, *Mādhava*, and *Sāyana*. I had myself, twenty years ago, corresponded with some of the Pandits at Benares on the subject; but though, after what they wrote, I was satisfied that *Vidyāraṇya* was only another name for *Mādhava*, I never could understand the connection between *Mādhava* and *Sāyana*, and therefore abstained from expressing any opinion on the subject. Now Mr. Burnell has solved the problem, or at all events proposed a solution which would remove many difficulties. He maintains that not only *Mādhava* and *Vidyāraṇya*, but *Mādhava* and *Sāyana*, too, are all one and the same person, that *Sāyana* was the ordinary, *Mādhava* the more sacred name of the Guru of *Srin-gēri*, and that the peculiar nomenclature which allowed *Sāyana* to speak of himself as the younger brother of *Mādhava*, though being one and the same person, has to be explained by a reference to Vedānta theories.

I confess that this explanation would remove many difficulties, yet it does not remove all. What shall we say when *Sāyana*, after having given his own interpretation of a Vedic verse, quotes a different one of *Mādhavabhāṭṭa*? In the hymn x. 86 there is considerable uncertainty as to the persons to whom each verse is to be assigned. The first verse is explained by *Sāyana* as being spoken by Indra. But after having done so, he adds:—"Mādhavabhāṭṭas tu vi hi sotor ityesharg indrānyā vākyaṃ iti manyante; tasmin pakṣe tv asyā rīko 'yam arthaḥ." The *Mādhavabhāṭṭas* think that this verse is the speech of Indra, and according to this view the meaning of the verse would be as follows:—"Who can this (or these) *Mādhavabhāṭṭas* be?"

In his commentary on the *Baudhāyana-sūtras* *Sāyana* calls himself *Sāyanākāryapadabhisikṭa*, and *Srinaganākāryasutāgraganyāḥ*, i.e. the best of the sons of *Singana*, while in the *Yagnatantra-sūdhānīdhi*, when he is no longer the family Guru of Bukka, but of Harihara, the son (tanūga) of Bukka, he calls himself the son of *Māyana*, and speaks of *Mādhava* as his real brother, saying: *Upendrayiṇya yasyāsid indraḥ sumanasapriyaḥ, mahākratinām āharta Mādhavāryaḥ sahodaraḥ*.—He whose brother was *Mādhavārya*, the offerer of great sacrifices, beloved by the gods, an Indra, as it were, to an Upendra (i.e. to myself). I do not mean to say that even these passages would resist a Vedāntist explanation, but I should like to know how, according to the Vedāntists of *Srin-gēri*, it is to be applied. The question is one of great importance, and Mr. Burnell, living so near the monastery of which *Sāyana* was the head, is probably the only person who could clear up our doubts.

There is little more to be said about Mr. Burnell's valuable Introduction. As Mr. Burnell is engaged in searching for MSS. of commentaries on the *Rig Veda*, anterior to *Sāyana's*, I may mention that, besides those which I referred to in my *History of Ancient Sanskrit Literature*, and in the Prefaces to my edition of *Sāyana*, I possess a considerable portion of *Gayatirbhāṭṭikshu's* gloss on *Anandatīrtha's Rig-bhāṣya*, and *Ātmananda's* commentary on the *Vāmiya-sūktas*. I should also like to call Mr. Burnell's attention to a statement made in 1846 by the Pandits of Benares, that *Mādhava* wrote a commentary on the *Atharva-*

vida-Samhitā, and that it consisted of 80,000 lines. Although there is little hope of recovering it, yet when the exact extent of the work is given, we can hardly doubt that it once existed. (See my *Introduction to the Science of Religion*, p. 109.)

I may add, in defence of *Sāyana*, who, as Mr. Burnell says, never quotes parallel passages, that in explaining difficult words he does quote, now and then, parallel passages.

On page xxxi. l. 26, I should propose to read *trividham* instead of *vividham*, particularly as on page xxxii. l. 22, we read *prakaranatraya*.

MAX MÜLLER.

NOTES AND NEWS.

THE year before last there was an imminent prospect of the loss of the potato crop from disease. There was a good deal of public interest felt about it, and Lord Cathcart, the President of the Royal Agricultural Society, offered a prize of 100*l.* for an essay which should contain some new contributions to its history. A proposal of this kind betrays a curious latent cynicism. For thirty years this scourge has been amongst us, and the ablest investigators have patiently worked out all the essential points in the life history of the parasitic plant which does the mischief. Yet it is still imagined that something remains to be done, and that the hope of gaining 100*l.* will be an adequate motive force to stimulate enquiry more successfully than desire for knowledge, and the obvious inducement of commercial and philanthropic interest. The advertisement found its way even into German newspapers. Ninety-five persons were at the pains to send in manuscripts, some of which were accurate digests of facts published again and again, others accounts of crochety remedies. But no new observations of any value were brought forward, and the prize was withheld. It is now offered again for the production of a disease-proof potato of which the test is to be an immunity of three years. No doubt there is nothing *a priori* improbable in the existence of a race which would be more or less capable of withstanding the diseases to which others succumb. In the Mauritius red sugar-canes are much less liable to disease than white ones: on the other hand, in the United States purple plums become more readily diseased than green or yellow kinds. Colour, therefore, has no essential connection with immunity from disease, but the possibility of races enjoying it can hardly be questioned. But it is the interest of all who grow potatoes to obtain such a race, and it is hardly likely that the inducement of a prize of 100*l.* will much increase its chance of discovery. Nor would an immunity of three years be a very trustworthy guarantee. The whole proceeding displays a feebleness of purpose which is unworthy of a society representing a great national industry.

ONE of the most striking results of the facilities of intercourse necessitated by a complex civilisation, is the diffusion throughout widely distant countries of various animal and vegetable pests. Domesticated animals and plants are, compared with their allies which are undomesticated, apparently more prone to succumb to the ravages of their enemies. This has been attributed, no doubt with reason, to their artificially adjusted lives, the equilibrium of which only tends to maintain itself within very narrow limits, and is therefore easily destroyed. The history of the potato disease is tolerably well known; it may be paralleled by that of a parasitic fungus which has suddenly attacked one of the most stately plants of our flower gardens—the Hollyhock. Many years ago Montagne described a parasitic fungus under the name of *Puccinia Malvacearum*, which had been collected by Bertero in Chili upon the common Marsh Mallow. Its first appearance as a pest of cultivation was in Australia, where, whether accidentally introduced or not, it became exceedingly destructive to hollyhocks. The Rev. M. J. Berkeley remarks that until July 12 of last

year it was, as far as he was aware, entirely unknown in this country, and it does not appear in Cooke's *Handbook of British Fungi* as a British species. At the beginning of August it was mentioned as completely destroying the hollyhocks in the gardens near Sandown. It has lately made its appearance in the neighbourhood of London. During the past year it suddenly appeared in Western France, and spread with great rapidity. In the neighbourhood of Bordeaux it attacks the common mallow. There is no remedy apparently but to destroy the affected plants, and so try to stamp out the disease. The ill of hollyhocks will perhaps not disturb the majority of people very much, but the *Puccinia* will entail heavy loss on those who for trade purposes make a special business of their cultivation. Another species of *Puccinia* is the formidable wheat mildew.

THAT great authority on spiders, Professor T. Thorell, of the University of Upsala, has just published his *Remarks on Synonyms of European Spiders*, as a sequel to his *European Spiders*, Part I. "Review of the European Genera of Spiders, preceded by some Observations on Zoological Nomenclature" (1869-70). In the present book the author has given an account of the synonymous names of those species of spiders which are described in N. Westring's well-known *Araneae Suecicae* (1861), as also of some other European species, partly described in J. Blackwall's *History of the Spiders of Great Britain and Ireland* (1861-1864), and partly registered in the *Catalogue synonymique des Aranéides d'Europe*, given by E. Simon in his *Histoire Naturelle des Araignées* (Aranéides), Paris, 1864. Prof. Thorell's new book is done with admirable care, and is well worthy of his high reputation. It is like his former book, written in English. We may mention that a large collection of Indian spiders is being made by the Vice-Principal of the Rajkumar College, Rajkote, Mr. Moreshwar Atmaram Thirkhud, and his sisters. This college was founded a few years back by the native chiefs for the education of their sons; its officers and teachers were nominated by the English Education Department in India, and its success has been cheering. A school of industry for the boys of artisans has also been formed under the control of the college, but has not yet been able to overcome the suspicions of the poor natives.

At the present moment it is impossible to take up a Bavarian or an Austrian paper without finding in the lists of those who have succumbed to cholera names familiar to us in art or science. Amongst these we are sorry to notice that of Professor Schleich, whose death by this fatal disease was recorded last week. He was well known, both to English and German connoisseurs, as one of the ablest of the Munich landscape painters, and his loss will be severely felt at the Royal Academy of Arts, where he was one of the most highly-valued lecturers. Another victim is Dr. Ruland, the well-known head librarian of the University of Würzburg. He was born in 1809, took priest's orders in 1832, and held the parish of Arnstein till he entered upon the University post, which he retained till his death. As a member of the Bavarian Chamber of Representatives he gained the respect even of his opponents, through the clear judgment and courteous moderation with which he advanced and maintained his views; and his death, on the morning of January 8, after less than twenty-four hours' illness, has excited universal regret amongst all classes. The question of the sudden and seemingly unaccountable outbreak of the disease at isolated points, is engaging the serious consideration of the general public, as well as of the profession in Germany. At Lanfen, in Bavaria, in the former palace of the Prince Bishop, which in olden times was the favourite abode of the rulers of Salzburg, but which, since 1862, has been converted into a prison for male convicts, cholera suddenly manifested itself in December 1873, and before the close of the week

had attacked forty-five of the prisoners, of whom fifteen had died. On Christmas Day the lists showed eighty-three deaths and eighty-one recoveries, or about fifteen per cent. of fatal, and as many cured, cases on the general number of the 560 prisoners. A careful examination of the local conditions has shown that salt-beds lie near the foundations of the prison-walls, which stand upon a loose gravelly soil, and that a range of stables once occupied the site of the prison infirmary. Instant removal from the infected spot, a more generous diet and warm clothing, seem to have been the only means on which the medical attendants were able to rely, and the scourge has abated; but this explosive outbreak of the disease, to which nothing analogous has as yet been observed in Europe, is worthy of serious investigation.

MR. COLLINS, a well-known worker at Economic Botany, leaves England on February 12, for Singapore. In connection with the business he goes out to establish, he holds a commission from the India Office to examine and report on the culture of gutta-percha and india-rubber trees, and any other vegetable products of Borneo and the islands of the Malay Archipelago which are capable of being introduced into India. The six india-rubber plants lately sent out for the first time to India were grown from six of the ten fruitful seeds out of 2,000 obtained by Mr. Collins from South America. He hopes that the cultivation of such trees will hereafter become one of the standard industries of India. Till that country's coal and iron fields are fully developed, the only chance of raising the social condition of the labourers is by the introduction of new agricultural products, among which gutta-percha, india-rubber, paper-fibres, &c., should find a prominent place.

THE Natural History Society and Field Club of the Working Men's College, Great Ormond Street, announce for their next month's work: Feb. 3, Lecture by H. G. Seeley, Esq., F.L.S., on the Method of Studying Geology; Feb. 10, Museum work, Mounting Specimens, &c.; Feb. 17, Lecture by Mr. C. J. Savage, on some peculiarities of the Genus *Antirrhinum*; Feb. 24, Museum work; and Field-days, Feb. 15 at Chislehurst (first train after 10 A.M. from Charing Cross), and Feb. 28, India Museum, at 2 o'clock.

THE *Nuova Antologia* contains a notice of the researches of the naturalists attached to the Italian natural history expedition in Papua and the adjacent islands of Aroo and the Timor Lant group, of the rich ornithological collections acquired by Beccari and Alberti, especially of new species of birds of paradise, one of which is figured in this journal. These last have been described in the *Transactions of the Zoological Society*; and the labours of Alberti have been already made known to us by a translation of his work by Mr. Bennett, styled *A Month among the Papuans of Mount Arfak, New Guinea*.

A MARINE and fresh-water aquarium is to be erected in the Central Park, New York, in connection with the Free Museum and Menagerie already established there, and under the direction of Mr. Saville-Kent, late curator of the Brighton Aquarium. The scheme was started by Messrs. Appleton, and is to be carried out by public subscription. It is proposed so to endow the institution that it may be available for the purposes of scientific research.

At the Charter House, on Thursday, January 22, Dr. Richardson gave a lecture on the electrician Stephen Gray, who at the beginning of the last century discovered the facts of conduction, insulation, and induction. The lecture was illustrated by experiments performed with the simple means used by Gray himself.

THE accomplished translator of the *Danish Ballads* and author of the *Popular Names of British Plants*, Dr. R. C. Alexander Prior, has printed a very interesting little paper, "On the Somerset Dia-

lects." In this county the Doctor finds two dialects separated by the river Parret; the reason being that, as the *Anglo-Saxon Chronicle* says, under A.D. 858, "Cenwealh in this year fought against the Welsh at Pen, and put them to flight as far as the Parret." On the east of the Parret, then, remained the conquering West-Saxons alone; on the west the Britons, who for many centuries maintained themselves among, and intermixed with, the Saxon settlers, whose language they learnt. But they learnt it, says Dr. Prior, as the Spaniards learnt Latin: they picked up the Saxon words, but pronounced them as Welsh. Even to this day it is extremely difficult for a West-Somerset or Devon peasant to understand an East-Somerset one. The chief difference is in the vowels, a "roof" being *rūf*, "through" being *thrū*, and "would" being *wūd* in West Somerset; so that the two dialects might be called the "Langue d'ū" and the "Langue d'oo." In the West Somerset also *u* is *oo*. "Where is Locke?" "Gone t' Ools" (to Wells), "yer honour." "What's he gone there for?" "Gone zootnies" (as a witness), "yer honour." Or again: "Colter, he com in, and drug him out" (Walter came in and dragged him out). But both the dialects have many peculiarities in common, as the transposition of *r*: *Purn* for "prin," "prince," *fursh* for "fresh," *urd* *urbans* for "red ribbons"; of *s* and *p*, as *waps* (wasp), *curps* (crisp); of *s*, and *k*, and *l*, as *ax* (ask), *halse* (hazel). *f* changes to *v*, as in *vire* for "fire"; *s* to *z*, as *zur* for "sir"; *th* to *d*, as in "What's *dee* doing here *dis* time o' night?" The Western "langue d'ū" also replaces an initial *h* with a *y*, as the Norwegians do—*yeffer* for "heifer," *Yeffeld* for "Heathfield." It also replaces initial *th* with *f*, as *fatch* for "thatch." Again, it changes the lengths of vowels, making a "pool-reed" a *pull*-reed, a "bull" a *bul* (*u* short, as in "cull"), a "nail" a *nal*, "paint" *pant*, &c. On the other hand, "mill" is made *meel*, "fist" *feest*, "pebble" *popple*, "Webber" (a surname) *Wobber*, &c. The Rev. W. P. Williams and Mr. P. A. Jones have undertaken to compile a glossary of both the East and West Somerset dialects, and have got far on with their work. That rivers are the natural boundaries of dialects is, of course, a commonplace, but every confirmation of the fact is still of interest, and the detection of the traces of the old separation of speech 1,200 years after its occurrence, and in this nineteenth century, is of more interest. Mr. G. P. R. Pulman, of the Hermitage, Crewkerne, tells Dr. Prior that at Axminster the river Axe, the ancient British and Saxon boundary line, still divides the dialect spoken to the east of it (seemingly the Dorset) from the Devon, on the west. You never hear a Devonshire sound from a native Axminster man. The difference between the two dialects existing within so short a distance of each other is very striking.

M. BRACHET (the well-known author of a *Historical Grammar of French*, reproduced in English by the Clarendon Press) and M. Gaston Paris have completed the first volume of their French translation of the last edition of Diez's *Grammar of the Romance Languages*.

PROFESSOR T. HEWITT KEY has, we hear, nearly completed the great *Latin Dictionary* which has been the labour of nearly all the later years of his life. His volume of *Essays on Latin Metre and Philology* will appear shortly.

M. CAZALS, of Bayonne, has just published a re-impression of the *Poésies Basques de Bernard Dechepare*: "Linguae Vasconum Primitiae," 1545. The only copy of the original known is that of the Bibliothèque Nationale Y⁶⁴. The reprint has been made under the direction of M. A. Hovelacque, at Paris, and of M. J. Vinson, at Bayonne, whose names are a sufficient guarantee for its exactitude. The text has been followed page by page, line by line, word for word, fault for fault. Only 200 copies are on sale, each numbered. We reserve a fuller appreciation of the work till the

appearance of the *Vocabulaire des mots contenus dans les poésies Basques de Dechepare, avec des notes philologiques*, par M. Julien Vinson, announced to appear shortly, by the same publisher.

MR. HENSLEIGH WEDGWOOD's paper before the Philological Society on Friday, February 6, will be on the derivations of the words "Lay Figure, Warrior, Lawn, Badger, Filibuster, and Bully."

MR. WILLIAM PAYNE of the Keep, Forest Hill, is, we understand, to succeed Mr. Danby P. Fry, of the Local Government Board, as the Treasurer of the Philological Society.

MR. HENRY SWEET has been for some weeks in Holland, studying the sounds of the Dutch language and its dialects. Two years ago he made a careful analysis of the standard and dialectal Danish pronunciations. His object is, we believe, to write a scientific history of English sounds, and to contrast the development of these with the changes that have gone on in the Scandinavian branches of the Low-German and Teutonic stock.

M. PAUL MEYER has been engaged for some time in preparing for publication a series of hitherto unedited Low Latin, Provençal, and Old French texts. The first part of this collection is now announced as ready.

A CHAIR of philology and Assyrian archaeology has been created in the College of France. M. Jules Oppert has been appointed professor.

THE *Revue de Linguistique* for January 1874 continues and concludes the important "Grammaire de la langue Tongouse," by L. Adam, commenced in the October number, 1873. It contains also a valuable essay on the Basque Verb, by M. J. Vinson, in which he combats the theory of M. de Charencey. An article on the Ethics of the Avesta, by M. A. Hovelacque, and one on "Deux publications récentes relatives aux dialectes de l'Italie Septentrionale," by E. Picot, make up a number of unusual interest. In the Bibliographie are short notices of Sayce's *Assyrian Grammar*, and of Hadley's *Byzantine Greek Pronunciation of the Tenth Century*.

THE chairs of "Classical Philology" and of Philosophy, vacated at Jena by the resignation of Professors Bursian and Kuno Fischer, have been filled by the appointment of Dr. Schöhl, of Greifswald, to the former, and of Dr. Eucken, of Basle, to the latter. A new faculty has also been added to the University curriculum by the creation of a chair of Sanskrit and Comparative Philology, under Professor Delbrück.

LECTURES OF THE WEEK.

LONDON INSTITUTION.

MR. SAYCE read a paper on Wednesday evening, at this Institution, upon the "Results of recent Assyrian discovery." After a sketch of the way in which the inscriptions have been deciphered, he reviewed the early history of Babylonia, according to the latest researches. Its primitive population, the Accadians or "Highlanders," the inventors of the cuneiform system of writing, had descended from the mountains of Elam, at that time the most powerful state in Western Asia. Elamite tribes from time to time overran Babylonia; one of them, the Cassi or Kossaeans, conquered the country under Khammuragas in the sixteenth century B.C., and founded a dynasty which was overthrown by the Assyrians about 1270 B.C. Khammuragas gave Babylon its name, and made it his capital. Libraries were established in all the great Babylonian cities; Babylon itself possessed two; and the works collected in the library of Sargon of Agane formed a large portion of the library of Assurbanipal, at Nineveh, which is now in the British Museum. The tablets or books were translated from the

(Turanian) Accadian into (Semitic) Assyrian, and grammars, dictionaries, and phrase-books were compiled for the assistance of students. One of the largest of these works was upon Astrology, in seventy chapters. It was called the *Illumination of Bel*, and was afterwards translated into Greek by Berossus. The lecturer read extracts from the twenty-third chapter, and referred to a catalogue of the Astronomical treatises contained in Sargon's library, which directs the reader to write down the number of the tablet he wishes to consult, and the librarian will thereupon give it him. And this in the sixteenth century B.C.! Some of the monthly astronomical reports sent to the king by the Assyrian astronomers-royal, from the observatories at Nineveh, Arbela, Ur, &c., were also read. Mr. Sayce then described the religious belief of the Babylonians. "Those whom the gods favoured would enjoy everlasting life in their presence, in 'the land of the silver sky,' feasting at richly-garnished altars, and wandering amid the light of the 'fields of the blessed'; while for the rest of mankind was reserved the lower world of Hades, 'the land whence none might return,' as it was called. Here Allat, 'the queen of the mighty country,' ruled together with Tu, the god of death; and Datilla, the river of the dead, flowed sluggishly along, nurturing the monstrous seven-headed serpent which lashes the sea into waves. Seven gates and seven warder-spirits shut it in; and in its midst rose the golden throne of the gods of the earth, the Anunnaci, or offspring of Anu, the sky. It was a land of darkness, and those who were within longed in vain for the light. Before reaching this dreary region the souls of the departed were stripped bare and empty; and though the waters of life bubbled up in its inmost depths, they were never allowed to taste them." The divinities worshipped were legion, epithets being personified and so forming new gods. Some of the myths thus originated were recounted, and the great epic of the Chaldeans, based upon an astronomical principle and pieced together out of twelve independent lays, was described. Translations were next given of various exorcisms and religious hymns, and extracts were read from the omen-tablets. Some of these are inconsequential enough. Thus, if a child has a nose like a bird's beak, the country will be at peace; while if the nose is wanting, evil will possess the land, and the master of the house will die. Others are as obvious as that "to dream of bright light forebodes a fire in the city," or "the sight of a decaying house is a sign of evil to its inhabitant;" but there is one occurrence which is never likely to happen, desirable as its consequences are. "When a sheep bears a lion," it is said, "the arms of the king will be powerful, and the king will have no rival." Accadian law was then discussed, more especially the laws relating to the family, in which we find that the father possessed the same despotic power as among the Romans. The private will of Sennacherib was also given. Mr. Sayce concluded with an allusion to the new light thrown upon the early history and migrations of the Semitic race, who are shown to have derived from Babylonia the elements of the culture which they carried to the North and the West.

MEETINGS OF SOCIETIES.

ROYAL GEOGRAPHICAL SOCIETY.

At the meeting of the above society on Monday evening last, Lieutenant Julian A. Baker, R.N., who had accompanied his uncle, Sir Samuel Baker, in the late expedition up the Nile, read a paper on the geographical aspect of the expedition. He described the labour which had to be undergone in cutting a way through the enormous quantity of vegetable matter accumulated in the Bahar-el-Giraffe, a species of "loop-arm" of the Nile which they were forced to travel by, as the White Nile was completely choked up. Serious difficulties were encountered in the lowerness of the river,

and at last the expedition was forced to return, and wait for a more favourable season. Eventually, on April 15, 1871, Sir Samuel and party reached Gondokoro. The first navigable point after reaching Ismailia is close to the stony dry ground north of Unyama and east of the Nile. Here is a good site for a station, and this will doubtless form the future depot for the ivory brought from the shores of Lake Albert. The Bahar-el-Giraffe cannot be considered a navigable river, but Ismail Pasha, Governor of Khartoum, has cleared much of the Nile stoppage, and intended to finish it in October 1873. Should he succeed and open the river to navigation between Khartoum and Ismailia, the grand difficulty of want of communication with Egypt will disappear. It will be easy then for steamers to run every month or so with the mails, or whatever is required to Ismailia, returning each time laden with ivory. A great future for the country may thus be in store.

Sir S. Baker gave full credit to the thorough explorations made by Grant and Speke. But it was his (Sir S. Baker's) duty to repeat all information supplied to him from trustworthy quarters. From a native of Karagwe he learnt most unmistakably that it was quite possible to go from Chibero, on the Albert Nyanza, past Uvira to Ujiji by boat. This report was confirmed by a man who had been living with King Mteza some years. The Victoria lake, moreover, was called Sessi, and known by that name only among the natives of the place.

Colonel Grant said Sessi was the name of an island in Lake Victoria on which he himself had been. He also expressed his concurrence with Mr. Stanley's theory that Lake Tanganyika is wholly unconnected with Lake Albert. If it were otherwise Captain Burton and Speke during their long residence at Ujiji must have heard of it.

Mr. Findlay pointed out that Dr. Livingstone himself in one of his former letters had said that he had ascertained beyond a doubt that Lakes Albert and Tanganyika were one.

Sir S. Baker suggested that if the two lakes were one, the slight annual rise to which the Nile was subject might be accounted for by the fact that the two lakes being north and south of the equator are not augmented by simultaneous rains. When Lake Albert is swollen by the down-pour, Lake Tanganyika is at a low level, and thus the reflux is from north to south. The increase of level in the Nile would thus be insignificant.

Mr. Major drew attention to the fact that in the old maps of the Portuguese in which the centre of Africa was laid down almost entirely from native report, Pen Gamitto had joined the two lakes, applying the word *layoa* (i.e. a morass, at times dry and at other times flooded) to the narrows at Uvira, and from this most interesting fact he deduced evidence in favour of Sir Samuel Baker's theory of the continuity of the water of the two great lakes.

ANTIQUARIES (Thursday, January 22).

MR. R. BURCHETT laid before the meeting a series of paper-moulds of the carvings on the stones of New Grange, a tumulus in the county Meath, Ireland, which is one of the most interesting antiquarian remains in Great Britain. Mr. Burchett also exhibited drawings and plans which, as well as the moulds, had been executed by himself during the space of six days that he spent inside the tumulus. Mr. Burchett also read a paper on the subject, consisting of an exposition of all the facts connected with this curious monument, which Dr. Petrie called one of the pyramids of Ireland. This is the first time that New Grange has been treated in a scientific way. The best account hitherto published was laid before this society by Pownall in 1770, and will be found in the second volume of the *Archæologia*. Everything tends to show that New Grange was a burial-mound of very remote antiquity, used by a royal race at that time. It is probably the same as the "Brugh na Boyne" of the *Irish Annals*, and spe-

cially of the *Sencha na Relic*, or *History of the Cemeteries*. Mr. Burchett showed that out of seven carvings figured in Vallancey's *Collectanea*, and purporting to be taken from New Grange, only one had any existence in reality, and that one was very inaccurately figured.

ZOOLOGICAL (January 20).

PROFESSOR NEWTON, V.P., in the chair.—The following papers and letters were read from Dr. O. Finsch, on an apparently new species of Parrot from Western Peru, which was proposed to be called *Pittacula Andicola*; and on a new species of Fruit Pigeon from the Pacific Island of Rapa or Opara: this unique specimen had been sent to the author by Mr. F. W. Hutton, of Otago, New Zealand, after whom it was proposed to name the bird *Ptilonopus Huttoni*,—by Major O. B. St. John, on the locality of the Beatrix Antelope (*Cryx Beatrix*), which was believed to be the south of Muscat,—by Mr. Edward R. Alston, on a new Bat of the genus *Pteropus*, which had been sent to him from Samoa for identification by the Rev. S. J. Whitmee: Mr. Alston proposed to call this species *Pteropus Whitmeei*,—from Mr. A. G. Butler, giving a list of the species of Fulgora, with descriptions of three new species in the collection of the British Museum,—from Mr. H. Druce, on the Lepidopterous Insects collected by Mr. E. Layard, at Chentaboon and Mahconchaisee, Siam, with descriptions of new species.

FINE ART.

An Introduction to the Study and Collection of Ancient Prints. By William Hughes Willshire, M.D. Edin. (Ellis & White.)

THIS is a stout volume of 570 pages, filled with a large mass of details bearing upon the various branches of its professed subject-matter. Dr. Willshire does not claim for it other credit than that of a compilation: it is at least a well-selected and well-arranged compilation, done *con amore* by an expert, and there was room for it. Among previous works in the same field, the one which our author considers as coming nearest to his own undertaking is *The Print Collector*, written by Mr. Mabery about thirty years ago: the same general design has been here followed out. German and French books have also been diligently consulted—especially Bartsch, Nagler, Passavant, and Charles Blanc, and, in our own country, Jackson and Chatto. The leading objects are to condense information for students of the history and processes of Engraving, and to instruct tyros.

Dr. Willshire, besides producing an efficient and serviceable book, replete with interesting particulars, writes a very modest preface, which should conciliate even those who may opine that the volume is not exhaustive of old information, or fertile of new. He does not often urge his own opinions; when he does express them, they are found to be mainly conservative—adhering to well-established and not generally contested views on questions of archaeology or of art, and backward in admitting any counter-theories for which individuals here and there have waged vigorous battle. Thus, for instance, Dr. Willshire is not minded to displace the Buxheim St. Christopher of 1423 from the position usually assigned to it as the first known woodcut bearing a date. He discusses at length the evidence regarding the so-called "Brussels Print" of the Virgin and Child with St. Catherine

and three other female saints, credited by some investigators with the earlier date 1418, and he shows that the arguments in favour of this date are by no means insignificant: but he concludes without adopting it, and indeed without expressing any very distinct opinion of his own on the details. We need hardly say, with regard to the St. Christopher, that he shows no disposition to second the crotchet of the late Mr. Holt, to the effect that this rude though not spiritless performance is an early work of Albert Dürer, and therefore far later in reality than the date engraved upon it. On these and other topics, Dr. Willshire, while cautious and "safe" rather than speculative, is not bigoted, but ready to afford candid consideration to what can be adduced from varying points of view.

This book shows forcibly that nations of Teutonic race, and in especial the Germans, have been the inventors of all the chief forms of ordinary engraving—wood-cutting, chiaroscuro-work, metal-graving, etching, and mezzotint. Such at least is the case, so far as researches reach at present: whether any new facts pointing to a contrary conclusion may at some future time be discovered, can only be matter of guess. The ancients did indeed produce works which are substantially works of engraving; but that they did not print off impressions of these originals is the conviction of all save a very few connoisseurs. Impressions from blocks have been found on textile fabrics of the early Middle Ages; and possibly this form of engraving and printing may belong in the first instance to Italy, and especially to Saracenic Sicily, rather than to Germany. Passavant and Weigel considered that the earliest impression of this kind that had fallen under their observation was proper to the end of the twelfth century; some other examples, however, have been assigned to the eleventh, or even the tenth. But, as regards wood-cutting for printing on paper, Germany, as we have seen, holds, with the St. Christopher of 1423, the first rank in point of definitely marked and fairly sustainable date. This print was found in 1769 in the Chartreuse of Buxheim near Memmingen: where it was executed and imprinted may be open to conjecture, but no doubt in some Teutonic region. Of chiaroscuro engraving, in which different blocks of wood are employed, and printed off in tints, the earliest known example is German, dated 1506, the earliest Italian being of the year 1516. Of the usual engraving on metal (copper) a German specimen—Upper German probably—exists, dated 1446: it represents the Flagellation of Christ. In Italy the earliest ordinary engraver on metal was Baccio Baldini, and nothing is known from his hand dating prior to 1465. Even the story of the proofs from niellos printed off by the Florentine Maso Finiguerra, so well known in Vasari's account, and so continually repeated as "the origin of engraving," only belongs to the year 1450 or thereabouts, so far as can be definitely traced, though some authorities would carry it back as early as 1440, or even earlier. The date of the invention of etching is uncertain, and its locality also. Wenzel von Olmütz, who etched the satirical subject named *Roma Caput Mundi* in 1496, is

possibly entitled to the priority, or else an old Netherlands master, known by a cipher containing a W, or duplicate V. The Italian painter Parmigiano, who has erewhile been called the inventor of etching, is certainly not entitled to that honour. Finally, mezzotint was introduced towards 1640 by Ludwig von Siegen, born at Utrecht of a German father, and a mother of Spanish descent.

There is a certain aesthetic fitness in this forestalling of the Latin races, and especially the Italian, by the Teutonic race, in the fine art of engraving. Craftsmanship goes hand in hand with fine art in all the graving processes. The spirit of the design may be artistic, or even ideal, in the highest degree; but the means of realising it by the burin, the biting-in fluid, or what else, is in some large measure a matter of manual dexterity; something between art and mechanism, fairly to be termed artisanship. The Teutonic races have produced, in all departments, some excellent artists, and many excellent craftsmen; and in the art-craft of engraving they anticipated the Italians, and in some instances excelled all or almost all the Italian practitioners of the work. The Italians, on the other hand, had a higher ideal form of art, and a far larger number of works of high style, which the engraving process could subserve, and to which it was by them applied in course of time: this must be their compensatory pre-eminence.

The only illustration given in Dr. Willshire's book (if we except a few specimens of monograms and cyphers) is a copy of the Buxheim St. Christopher. It must be admitted that the usefulness of the work, and its interest as well, are thus curtailed. A few explanatory engravings would indeed be almost necessary to completeness in such a treatise; something, for instance, to show what is meant by "*la manière criblée*," or the ancient "dotted style," by the "*manière au maillet*," and the like. Perhaps, in a second edition, it might be found advantageous to add some few illustrations of this class, and to divide the present heavy volume into two; the enhanced costliness of the work would be more than recouped to the purchaser. The possible opportunity of a second edition should also be utilised by correcting some far from elegant modes of speech which we find here and there. We give only a very few instances out of several which struck us unpleasantly in reading. "That nothing like a bookbinder's or our napkin and table-cloth press existed before the middle of the fifteenth century, and which was occasionally employed by the chaser on metal and engraver on wood, we cannot believe." "From the greater facility with which certain lines can be cut in soft metal to what they can be in wood, is derived one proof of the metal origin of such prints as we have alluded to." "They have not the exact and true ring of the Italians, save perhaps with one exception." "As this is not likely soon to happen, and as hopes of replica being found are only of the faintest character, there is no consolation to the votary of our pursuit than what he may procure from the best facsimiles." As regards the spelling of names, and such minor points requiring uniformity

of system, we find little to complain of in Dr. Willshire's work. There is, however, one artist much belaboured as to nomenclature by our author, as by many of his predecessors. On page 139 he is named "Jacob Wälsch, Jacques de Barbarj;" on page 153, "Jacob Walch, Jacopi di Barbarj;" on page 281, "J. Wälsch;" on page 298, "Jacopo or Jacques di Barbari." Also Dr. Willshire would do well to enquire by what possible process of translation the under-cited Latin sentences can be got to mean that certain early works of art were intended "to assist those who had heard read, or were then reading, the Scriptures." The words quoted are St. Gregory's: "Quod legentibus scriptura, hoc idiotis præstat pictura cernentibus, qui in ipsâ, etiam ignorantibus, vident quod sequi debeant: in ipsâ legent qui literas nesciunt. Unde et præcipiunt gentibus pro lectione pictura est." We have had to reform, in some details, the punctuation which Dr. Willshire gives to this quotation.

These, however, are all small matters. We can heartily recommend the present treatise to those for whom it is more especially planned, and generally to all, whether learned or unlearned in engravings, who wish for sound and practised guidance; they will find the book both copious and readable. We will conclude by giving a brief extract that summarises Dr. Willshire's views on the main questions which have perplexed or divided connoisseurs:—

"Having referred in the preceding pages to all points in connection with the early history of engraving, deemed necessary so far, it may be well, before we close the chapter, to state in a *résumé* the conclusions at which we may arrive. They are as follow:—1st. During the thirteenth and fourteenth centuries, the use of the graver was common, and managed with great ability, for the purpose of engraving figures and other subjects on plates of metal destined for monumental and sepulchral purposes. The 'point' was used with like efficiency for tracing religious subjects on plates of metal intended for the ornamentation of the binding of books, and for the sides of reliquaries; and mordaunts were employed for the purpose of biting-out ornamental figures on the iron and steel of arms. 2ndly. That it is just possible engraving—in the modern acceptation of the term, i.e. the receiving impressions on parchment or paper, or like material—was practised by the Northern schools, though in a very limited way, at the end of the thirteenth or at the beginning of the fourteenth century; and it is probable that, in Italy, silk and linen fabrics were then imprinted from wooden blocks. 3rdly. That it was not until the beginning of the fifteenth century that engraving became what we may term (in relation to the art and period) well established. 4thly. That probably to Italy is due the credit of first employing wooden blocks for imprinting textile fabrics; and to the Northern schools that of first taking impressions both from wood and metal on parchment and paper. 5thly. That while to the Northern schools we can go back, *quoad* wood-engraving, positively to 1423, and, as respects metal-engraving, to 1446, we cannot reach, in Italy, as regards the first, farther than 1467; and, as relates to the second, 1450-52, nielli-proofs, and 1465 for metal plates engraved for the purpose of being printed from."

W. M. ROSSETTI.

SCHOOLS OF ACTING.

We use the word "Schools" in its widest and most informal sense, and do not propose to write

for the most part either of the cliques that are accustomed to form themselves round this or that great actor, or of recognised training-places like the Conservatoire at Paris, but of the education in acting—now bad, now indifferent, and now good—which is picked up incidentally in the actual practice of the profession. And this, unhappily, is well-nigh the only "school" open to the actor in England. For we have never had, and do not now seem very near to getting, the endowed and recognised training-places in which an actor may learn before he begins to practise; and the beginner in the career of the theatre has no such good fortune as is within the reach of the beginner in the art of painting. A regular professional education is beyond the reach of the English beginner, unless he go to France; and there indeed, though matters are better, they are not wholly well for him, for the influence of education in Marivaux and Beaumarchais upon subsequent practice in Shakespeare or Sheridan is almost as indirect as is the influence of education in mathematics and logic upon subsequent practice at the Bar or in the Church. But though indirect, it is almost trite to say it may be immensely valuable; and if the English theatre afforded much scope for the display of such genuine and tranquil art as is taught by M. Régnier at the Conservatoire, we should be the first to advise those beginners in acting who could afford it, to go and profit by that careful and scholarly tuition and that semi-public lesson-taking.

But, in the first place, there are probably not more than three theatres in London where the delicate art that M. Régnier teaches to his most promising pupils would be likely to be appreciated; and secondly, until the profession of the stage becomes the first-rate profession that it ought to be, its recruits will not be drawn from a class which can either value or afford a foreign art-education. It is with present conditions that we have to do. What then are our actual, though generally informal, Schools of Acting?

First, there are the professors of elocution who prepare pupils for the stage. Most of them one imagines to be the Turveydrops of the profession: it is their mission, one supposes, to teach good manners as well as acting; and we all know what good manners are when they are learnt at half-a-crown or five shillings the lesson—not the easy manners of our own generation, but the more artificial manners of the last, hanging on their learners like a burden, and bringing self-consciousness in their train. There are of course exceptions to the general rule. One or two English players have taught extremely well all that they can teach of their profession. But in the main, of teachers of elocution who prepare their pupils for the stage in dull back drawing-rooms of Great Adullam Street, Mesopotamia, and kindred quarters, it may be safely said that they ruin all the sensitive and clever pupils who do not run away from them, and that their greatest triumph is achieved when they have turned a grocer's apprentice into a third-rate villain of melodrama. Most actors who do not belong to families with a traditional place upon the stage have had something to do with these teachers; but the shorter their acquaintance has been with them, the better it has been for their art; and as things are at present, we are almost inclined to congratulate those ladies whose friends have gone to the managers, audaciously, with a cheque for a hundred pounds, and who, thanks to these golden keys, have burst suddenly, without other preparation than that of the dressmaker and the singing-master, upon the stage devoted to the "break-downs" of burlesque. For these ladies, if they have brains as well as good looks—which is generally the case, in a world where there is nothing but appearance to trust to—can not only, like the ideal artist in Mr. Browning's poem, avoid conventional faults through pure ignorance of them, but can learn to rise through suggestions of their own, that are prompted by the experience of prac-

tice. Many people are virtuously indignant at the use of these golden keys to the possession of the stage; but actors and actresses find their own level presently; and it may seriously be questioned whether the public is a loser by a process which reduces to little or nothing the services of the teacher of elocution and good manners.

But the more habitual Schools amongst us are the schools of professional work in town and in the provinces. (Let us for once adopt the actor's favourite word, and speak of Liverpool and Bognor, indiscriminately, as "the provinces.") Each has its advantages, and each its drawbacks. But the ordinary schools of town and country—that is, the ordinary theatres of both—have this in common: that the learners who come to them in the usual course begin at the bottom of the class, instead of jumping to the top, thanks to the payment of a fee. The characteristic fault of the provincial school is hurry: that of the London school, monotony. The advantage of the provincial school is its variety; but we can hardly add that that of the London school is its thoroughness, because though constant change effectually prevents thoroughness, constant repetition of one thing does not ensure it; and we have seen a conception, originally inartistic, carried out as badly on the hundredth night as on the first. What is in favour of the beginner who can make his *début* in London, is, that unless fate is peculiarly against him, he will act in the company of about two somewhat gifted artists—a man and a woman—and if he is very wise he can generally learn something from them; but then he need not be very foolish to learn too much from them, and so must always run the risk (while gifted actors are few) of falling into imitation, not of their perseverance and painstaking and general culture, but of their manner or mannerism. Again, the long run which might be very much in his favour, if the performance were elaborately and delicately studied, is as a matter of fact less in his favour than it should be, because not only is it but rarely the result of special and artistic care in preparation, but during its course (say, roughly speaking, after the one-hundredth night) the performance itself deteriorates: becoming either more purely mechanical or more exaggerated. In a word, it quite loses for the young actor its educational power. There was just a touch of this—only a touch of it, but it is worth citing—at one of the best of our theatres (the Vaudeville) during the acting of the *School for Scandal*. The excellence of the acting—the combination of freshness and delicacy—was maintained uncommonly long; but on the last night of its performance (that was about the four hundredth) a change was visible. Much was played that night with remarkable vigour and seeming spontaneity, but bits of comedy were tending to become farcical, and even a performance that had long been admirable was at last, at some points, beginning to suffer. Again, a run of such immense duration tends to make of a player who has not some years of experience at his back, to enable him to withstand the influence, nothing else but the character he has so long been representing; and sometimes even an actor of established position is a loser, artistically, by the commercial success. Mr. Henry Neville, for instance, took a long time to throw off the Ticket-of-leave man. The ghost of that injured workman haunted many a subsequent performance.

On the whole, then, a young actor or actress does best to begin in the country, especially if the place that is selected has a character for being theatrical. The dangers here are of incomplete preparation, overwork without even the consolation of knowing that one's work is good, and the appeal to an audience presumably lower in intelligence than that of a West-end theatre. Dangers sufficient, it may be said. Yet we are not disposed to withdraw the opinion that the country school is on the whole the best, for in the first place the evil of incomplete preparation (the first of our

three dangers) is not so great to a beginner as it seems to be; because to a beginner even the fullest preparation would still be incomplete—one's conception of a part at twenty is not one's conception of it at twenty-five or thirty. One is *sketchy* at twenty years old, not because one *would* not be, but because one *cannot* be finished. Secondly, the overwork from constant changes, in the country, is not so bad as the enforced idleness from endless "runs" in town. Overwork is just the test which serious artists have to stand, in literature, in painting, and on the stage. The capacity to stand it is one of the qualifications for artistic success. It accomplishes the process of selection, in a cruel but, under present conditions, somewhat necessary way; and as it was well that the weakly children of an old-world State should die of neglect, leaving the Future to the stronger ones, so it is perhaps well—since it seems that only overwork can bring artistic success—that the feeble children of Art should leave a clear field for the vigorous. This at least is the consolation one may offer to the beginner in acting, who is about to grapple with the hardships of a provincial career. And then, the last of our three dangers—that of appealing to an audience less intelligent than that of the West-end—is often a danger only in name. The audience at Bath, if less demonstrative, is probably as intelligent as that which assembles at the National Theatre, to applaud lime-light and Shakespeare, and to refresh itself after this exertion with the last sensation-dancer. So, on the whole, he who chooses the provinces, for learning, but not for ultimate practice, probably does well. He does wisely if he is not ambitious to take the lead for many a year. "For," said a Frenchman who well knew, "it takes ten years to make an actor of comedy." Time is the best school. And in France it is not often admitted that an actress is great, until it is likewise admitted that she has ceased to be good-looking.

FREDERICK WEDMORE.

CROTCH'S PALESTINE.

DR. WILLIAM CROTCH, for many years Professor of Music in the University of Oxford, though he died so comparatively recently as 1847—within two months after Mendelssohn—belongs much more to the past than to the present age. Born in the year 1775, his most important works were produced early in the present century; and the larger number of them have shared the fate of many other excellent compositions, and been consigned to an oblivion which they certainly did not deserve. A few of his anthems and other church pieces are occasionally to be heard in our cathedrals; but to how large an extent his principal works have been neglected may be judged from the fact that, until yesterday week, *Palestine* had not been heard in London for upwards of forty-five years. Its revival, therefore, by the Sacred Harmonic Society was an event of no ordinary musical interest, and a somewhat detailed account of the oratorio may probably be acceptable to the readers of the ACADEMY.

The text of *Palestine* was selected by the composer from Bishop Heber's poem of the same name. The choice was a curious rather than a happy one; for the whole tone of the poem is sententious and didactic rather than lyrical; and the uniform employment of the decasyllabic verse gives a monotony of rhythm calculated to fetter rather than assist the composer. But Dr. Crotch, like his great predecessor and model, Handel, would seem to have been by no means fastidious as to the quality of his libretto; otherwise we can hardly conceive of his selecting for the words of a song such lines as the following:—

"For thee his ivory load Behemoth bore,
And far Sofala teem'd with golden ore;
Thine all the arts that wait on wealth's increase,
Or bask and wanton in the beam of peace,
When Tiber slept beneath the cypress gloom,
And silence held the lonely woods of Rome;

Or e'er to Greece the builder's skill was known,
Or the light chisel brush'd the Parian stone;
Yet here fair Science nurs'd her infant fire,
Fann'd by the artist aid of friendly Tyre;
Then tower'd the palace, then in awful state
The Temple rear'd its everlasting gate!"

Whatever literary merit these and similar passages which might be quoted may possess, they have no more musical inspiration in them than the multiplication table; and it is not surprising that the learned Doctor in setting such words should have been unable to soar above mediocrity. The only wonder is that he could set them at all!

In an interesting preface affixed to the book of the words, and written by Mr. W. H. Husk, the librarian of the Sacred Harmonic Society, he states that the composition of *Palestine* was finished on November 5, 1811, and that the work was first performed in the following April. In order justly to estimate the music, it is necessary to look back for a moment to the state of the art at the time of its appearance. Haydn's *Creation* had a few years previously made its way to England; Mozart's music was more or less known; but Beethoven, who, while Crotch was employed on *Palestine*, was working at his grand Trio in B flat, was still to a large extent "the great uncomprehended;" Weber was comparatively unknown—his *Freischütz*, which suddenly raised him into the first rank among composers, not being produced till ten years later; while Mendelssohn was almost an infant in arms. Handel's music formed the staple of English concert-programmes; and it is on Handel's style that Dr. Crotch's is distinctly modelled. It must not, however, be imagined that the music of *Palestine* is a mere plagiarism or reproduction of Handel's oratorios. It might rather be described as a modernisation of the Handelian spirit. Reminiscences are, no doubt, in places to be met with; as, for example, in the opening chorus, "Reft of thy sons," which has a strong flavour of "And the children of Israel sighed" in *Israel in Egypt*, or again in the very fine chorus "Not when fierce conquest," which in parts recalls the second movement of "When his loud voice" in *Jephthah*; but these are exceptions, and in general Crotch's ideas are his own, though the forms into which he has thrown them are unmistakeably Handel's.

By far the best portion of the work (as with Crotch's great prototype) is the choral writing. This is always broad and effective, and sometimes very bold in its modulations. The most remarkable movement of the whole oratorio is the chorus "Let Sinai tell"—a piece of which Handel himself need not have been ashamed, which in the daring of its enharmonic transitions is, for the period at which it was written, really astonishing. Nowadays composers would think nothing of such a series of modulations as those which are to be found here—from F to E minor, thence to E flat minor, and with one bold step to D major—but sixty years ago the passage in question must have made the old theorists open their eyes!

Among other really fine specimens of choral writing may be named "O happy once," "Not when fierce conquest," the magnificent finale to the first part, "Then the harp awoke," the no less fine chorus in the second part, "Not vain their hope," and the concluding movement of the work—all more or less Handelian (generally "more"), yet with sufficient individuality to save them from the reproach of being mere servile copies. Very fine, and breathing a more modern spirit, are the chorus "Be dark, thou sun," and the highly original solo and chorus "In frantic converse," another curious example of Bishop Heber's muse, of which the words really deserve quotation:—

"In frantic converse with the mournful wind,
There oft the houseless Santon rests reclined;
Strange shapes he views, and drinks with wond'ring
ears
The voices of the dead, and songs of other years."

These most unlyrical words are set by Dr. Crotch to music of great beauty, the effect of the chorus

echoing *pianissimo* the words "the voices of the dead" being both novel and striking. Before leaving the choruses a word should be said as to the fugal writing. Of this there are many and excellent examples, and the learned Oxford Professor shows in this branch of his art a mastery and freedom of treatment which many modern composers might envy.

The solo music is, on the whole, far inferior to the choral portion of the work. It is to a large extent old-fashioned both in form and spirit, though a few numbers are exceedingly good. The best, undoubtedly, is the charmingly melodious quartett "Lo, star-led chiefs," which at one time used to be a great favourite at concerts, though of late years it has been seldom if ever heard in public. The airs, "Ye guardian saints," "Are these his limbs," and "No more your thirsty rocks," are also favourable specimens of their composer's powers; but many of the songs are, to use plain language, simply tedious.

Dr. Crotch's treatment of the orchestra is, for its age, very remarkable. He had probably heard Haydn's "Salomon" symphonies, and the *Creation* might also have furnished him with some hints in scoring; but his method of using his instruments is hardly Haydnish—it is as if it were a transition from the old Handelian orchestration to the modern style of tone-colouring. His employment of the wind instruments, especially the brass, is always happy, and frequently very brilliant.

So much has been said about the music itself, that the briefest possible record of the performance must suffice. The rendering of the unfamiliar music, both by soloists, chorus, and orchestra, was a highly creditable one. The solo parts were in the hands of Madame Sherrington, Miss Ellen Horne, Miss Julia Elton, Mr. Cummings, and Signor Agnesi—all artists of established reputation. The chorus was excellent; long practice of Handel's music having no doubt rendered *Palestine* easier to them than under other conditions it would have been. The oratorio was conducted by Sir Michael Costa with his well-known skill.

The production of *Palestine*, and the promise of Macfarren's *St. John the Baptist*, may be taken as a hopeful indication that the Sacred Harmonic Society has abandoned the musically conservative policy with which it has so long been credited. All musicians will join in the hope that it may go on and prosper in the new course upon which it has entered.

NOTES AND NEWS.

WE are happy to be able to state that the collection of Arabic calligraphy made by the late Mr. Frederick Ayrton, of Cairo, has been accepted for public exhibition by the South Kensington Museum. It will be remembered that the collection was refused by the trustees of the British Museum, possibly because Mr. Acton Smee Ayrton, M.P., one of the trustees, was ashamed to let the public know of his having had a brother a devoted student of Science and Art. It was then offered to the India Office; but the authorities refused to have anything to do with the public exhibition of the collection. As soon as this was known, the South Kensington Museum at once came forward, and in the handsomest and most liberal manner undertook to arrange the collection in one of their new galleries. The public will now have an opportunity of judging how ill advised the trustees of the British Museum were in refusing Mr. Ayrton's bequest. And the public also will be gratified to find that, although Mr. Cole's connection with the South Kensington Museum has ceased, his spirit still animates his policy—which, in a word, was to serve the public as a servant his master.

THE question of the best method of conducting prolonged examinations of the sea's bottom, by diving and other means, is at present engaging some attention in Holland, where the subject acquires direct practical importance from the well-

known fact that, amongst other stores, the *Zuider-Zee* still holds embedded in its sand the entire cargo of the ship *Lutine*, which foundered there about 100 years ago, burying with it ingots and bars valued at upwards of 15 millions of gulden. The discussion deserves the notice of all lovers of art who may put faith in the old and popular tradition of the Roman populace, according to which countless treasures lie buried beneath the yellow sands of the Tiber; amongst other relics of the past it is believed to contain the seven-armed candlestick, brought by Titus from the Temple of Jerusalem. Who shall say that there may not be some truth in these tales, crusted over as they are with the faith of centuries? At any rate, we would hope that if the Roman municipality are really in earnest about the canalization of the river, they will not disregard the appeal made to them more than a year ago by the Committee for the exploration of the bed of the stream, which numbered among its members the names of Odescalchi, Helbig, Vitelleschi, Story, Giordano, and others eminent in art and archaeology. The question of the canalization of the Tiber was under serious consideration thirty years ago, when Mr. Doyle, an Englishman, offered to undertake it at his own risk; but when the works had been planned and everything was in train for commencing operations, the Papal Government threw difficulties in the way, and the scheme had to be abandoned.

THE well-known Danish archaeologist, Professor J. L. Ussing, has sent us a charming little volume of antiquarian studies made during a recent journey in the south of Europe (*Fra en Rejse*, Hegel) and a more strictly scientific treatise on the Stoa of King Attalus in Athens, reprinted from the *Proceedings of the Danish Society of Sciences*. Both are written with the combined elegance and learning that mark all Professor Ussing's productions.

WE hear that Professor Brunn, of Munich, is prepared with an entirely new interpretation of the sculptures of the Parthenon, which he intends to publish soon. Professor Brunn also inclines to regard the famous bronze head acquired by the British Museum last year as representing Artemis, and not Aphrodite as first suggested. The two small locks on the brow remind him of the *Pourtales'* head of Apollo (in marble in the British Museum), and he thinks that the band round the head may have served for the attachment of a large knot of hair as on the marble head.

WE learn from the *Allgemeine Zeitung* that Nassi Pascha, Governor of the Dardanelles, has ordered a domiciliary search to be made in the villages Kalafatli and Jenischer, to which the workmen employed by Dr. Schliemann in his explorations belong. A large number of gold earrings, necklaces, bracelets, and other ornaments were found, which it would appear the workpeople had stolen, while engaged under Dr. Schliemann's orders, with the intention either of melting them down or converting them into trinkets for their female relatives and friends. The Government has confiscated the property found in the villages, and put the suspected men under arrest. Dr. Schliemann has had the inscriptions on the objects found by him photographed for the use of Professor Max Müller. He writes that the photographs are not so successful as they might be, and that the one on the vase has come out worst of all, owing to the yellow colour of the latter; but the vase has been taken in two positions, and the inscription, thinks Dr. Schliemann, can be detected with a magnifying glass. M. Burnouf, who writes a favourable article upon Dr. Schliemann's discoveries in the first number of the *Revue des Deux Mondes* for January, has had the great advantage of visiting and examining the collection itself "more than a hundred times." M. Eugène Piot, from Paris, has also visited the collection. We await the verdict of Mr. Newton on his return from Athens.

THE formation of the Musée des Copies last year in the Palais de l'Industrie gave rise to much discussion and dissension. It seemed a good idea certainly to unite in one exhibition copies of all the great pictures of the world; but unfortunately these copies were extremely unequal in merit, and some, there is no doubt, were atrocious libels on the old masters they were supposed to represent. French artists were very indignant on the subject, the more so because these copies took up space in the Palais de l'Industrie that they needed for the exhibition of their own works. This will not be the case at the next salon, for the best of the copies of the Musée are at once to be removed to the Ecole des Beaux-Arts, where they will serve for the instruction of the pupils, and will add to the number already collected there, executed by the scholars at Rome. The copies that remain, after the best are picked out for the Ecole des Beaux-Arts, are to be transported to provincial museums. Possibly even these establishments may not in all cases care to receive the convicts.

A CATALOGUE of the Musée des Copies, reprinted from the *Journal des Débats*, is commenced in the *Chronique* of January 3. There has been no official catalogue published.

THE catalogue of the Bibliothèque des Beaux-Arts is now finished, and will shortly be published. It contains, it is said, no less than 3,000 numbers.

AN exhibition of water-colour drawings is now open at the Cercle de l'Union Artistique. It is the first time, we believe, that an exhibition of water-colours exclusively has been attempted in France. It has had a great success. Among the exhibitors are MM. Th. Rousseau, Isabey, Lami, Vibert, Leloir, Berne-Bellecour, Detaille, and G. Doré.

A SPACE will be allotted in the Fine Art Galleries of the International Exhibition of this year for the exhibition of works of industrial art designed or executed by the students of the Schools of Art in the United Kingdom. The works may be in any material and executed at any period, but they must not have been exhibited before. The Society of Arts will award medals to those whose works have the highest artistic merit.

THE French journal *La Renaissance*, which apparently expired a little while ago, was, it seems, only in a trance, and has justified its title by coming to life again and being more vivacious than ever. M. Emile Blémont remains editor. It will contain henceforward twelve pages instead of eight.

A STATUE of Jeanne d'Arc is to be erected in Paris on the Place de Rivoli, Rue de Rivoli, in the axis of the arcades. This site it appears was the scene of one of the most remarkable exploits of the Maid of Orleans. It was here, at the Butte de Saint Roche, on September 8, 1429, during the siege of Paris by Charles VII., that she headed a most courageous though unsuccessful assault. "Elle ne voulait partir et se retirer en aucune manière," says the chronicler who describes this feat of arms; "il fallut que le duc d'Alençon l'allât quérir et la ramenât lui-même." The commission for this statue has been given by the French Government to M. Frémiet, in furtherance of the project mentioned in a previous number of the ACADEMY, of erecting monuments and statues in the public places and squares in Paris, to signalise memorable events in the history of the city.

PARIS seems to have been seized with a fit of heroine worship. Jeanne d'Arc is the heroine à la mode at the present time. While her history is being represented at the theatre with wonderful effect, and M. Frémiet is preparing the statue for the Place de Rivoli, M. O'Reilly publishes a really important contribution to our knowledge of the courageous maid, whose condemnation justly lies more heavily on the consciences of her countrymen than on ours. M. O'Reilly has translated into French *The Two Trials of Jeanne d'Arc*—that,

namely, of her condemnation, and that of her rehabilitation, and has added to the subject by the publication of several newly discovered documents. It appears that from a pecuniary point of view Jeanne d'Arc had no cause to complain of Charles VII., for in one of her examinations she valued her possessions at twelve thousand crowns (*écus*), which sum her brothers inherited.

M. PAUL DUBOIS, a sculptor who gained the grande médaille d'honneur in 1867, for his "*Chanteur florentin*," has been appointed joint conservator of the Luxembourg. M. de Chennevières still keeps the chief direction.

M. BALTARD VICTOR, a distinguished French architect, died a short time since in Paris at the age of sixty-nine. One of his last works, the *Chronique* informs us, was a design for the cradle of the Prince Imperial, commissioned by the City of Paris.

THE *Times* "understands" that Messrs. Christie, Manson, & Wood are making arrangements for the concluding sales of Turner's collection of engravings. The first sale of this year will take place early in March, when rare and early proofs of such well-known works as "*Ancient Italy*," "*Modern Italy*," "*Carthage*," "*Mercury and Argus*," "*Waterloo*," "*Fishing Boats off Calais*," and others of equal fame, will be offered to the public. On many of these there are notes written by Turner himself, which will no doubt greatly enhance the prices they will fetch. The last sale of this vast collection is fixed for the latter end of May. It will comprise the whole of the series of "*England and Wales*" in the "*Columbia*," "*Imperial*," and "*Quarto*" editions.

A NEW numismatic journal, the *Annales de Numismatique*, is about to be started in France, under the able direction of MM. F. de Saulcy, Anatole de Barthélemy, and Eugène Hucher, with the intention of filling the place left vacant by the now-discontinued *Revue Numismatique*; although, in the event of the *Revue* recommencing publication, the editors of the *Annales* expect to retain for themselves an independent position by the prominent place which they will give to the coinage of France. As soon as 200 subscribers have sent in their names, the first fasciculus of the *Annales de Numismatique* will be issued, and the publication will be continued every two months. It is proposed that each two-monthly part shall contain about five sheets (8vo), so that the yearly volume will consist of about 500 pages. A special feature will be the use of the Comte process for illustration, by which the editors will be enabled to give duplicate plates (at a nominal price) to contributors, who will thus be able to use the same illustrations if they describe the same coins subsequently elsewhere. The annual subscription in France is 20 fr., but in England the carriage-fee must be added, 2 fr. 50 c. Messrs. Trübner have undertaken to receive the English subscriptions.

We may be sure that, stamped with the high guarantee of M. de Saulcy and his colleagues, the *Annales de Numismatique* will merit the warmest support from all archaeologists and numismatists.

MR. F. LATOUR TOMLINE'S *Committed for Trial*—the after-piece produced at the Globe Theatre on Saturday night—is rather wittier, and decidedly broader than most burlesques, and accordingly will not fail to have a certain amount of success. Those who have seen the *Reveillon* at the Holborn Theatre, or elsewhere, will hardly need to be told, as the playbill tells them, that the "piece of absurdity" now presented is suggested by something in that comic drama; nor will those who have not seen the *Reveillon* need to be told, when witnessing the performance of this piece at the Globe, that its source is French, and French of the Palais Royal. How a certain gentleman of great outward respectability, being committed for trial for some offence against our long-suffering police force, was let out on bail—how he proposed

to himself to dine well on the last night of his freedom, seeing that it was impossible to say "how he should dine to-morrow"—how he received an invitation to a bachelor-party, and went to it, leaving his dinner to be eaten by his wife and the old *fiancé* to whom she has been faithless—how the police came to summon him away before the expected moment, and would not believe that the gentleman dining with the lady was other than the lady's husband and their proper prisoner—how in due time the husband, merry from his bachelor-party, surrendered to his bail, and found the old adorer of his wife in the cell destined for himself—all this, and more than this, is told briskly enough: the dialogue is smart, but not brilliant, and the acting is fairly good. Perhaps it is a thing to be regretted that the best Touchstone on our stage—Mr. Compton—should be engaged in the representation of a much-corrupted police-sergeant; perhaps, on the other hand, it is a thing to be rejoiced in, that the corrupted police-sergeant should find so popular a representative as Mr. Compton. But the main interest of the piece lies in the performance of Mr. Arthur Cecil, who in it makes his first appearance on the regular stage; he has been known for some time at the Gallery of Illustration. Mr. Arthur Cecil acts with keen intelligence and great ease. He has the variety of facial expression common to the better class of "entertainers"—Levassor had it very notably, as many readers will remember. The part which Mr. Cecil plays in *Committed for Trial* is one that would suit old M. Ravel excellently. It may, therefore, easily be inferred that it is a good part of its kind; and it is played to the satisfaction of the audience. Mr. Cecil will doubtless eventually show himself in a character more worthy of serious criticism. Meantime we have only to chronicle a successful first appearance. Mr. Montague and Miss Carlotta Addison somewhat strengthen the cast of the piece; but Miss Addison has very little to do, and Mr. Montague's part is such as to confirm the wisdom of the adapter in styling his work "a piece of absurdity."

GOOD measure, pressed down, and running over, falls to the lot of visitors to the Olympic, where *The School for Intrigue*, still followed by *Richelieu Re-dressed*, with a political caricature of the author of last Saturday's "prolix narrative," is just now preceded by *All that Glitters is not Gold*. This last piece is a little comedy which has held its place upon the stage for a good many years. Though old, it appears hale; nor is its vigour likely to be impaired so long as it is acted, as now at the Olympic, by Miss Fowler, Miss Marion Terry, Mr. Henry Neville, and Mr. Anson.

Le Barbier de Séville has been revived at the Théâtre Français, and the accomplished critic of one of the chief Parisian journals has devoted a column to prove that Beaumarchais could not have written Rossini's music, nor Rossini Beaumarchais' comedy. Furthermore, it is remarked—and this is more to the purpose—that the interpretation of the character of Bartholo by M. Talbot has something of novelty in it. Bartholo, as Talbot understands him, is not absolutely one of those old men who may be ridiculed with impunity. "Il échappe en quelque sorte au ridicule de son amour pour Rosine par une certaine énergie que l'âge n'a pu éteindre. L'œil est vif et dur, et la voix vibrante." Something of this new rendering of the character may be due to the actor's intention, but more, we should imagine, to his necessities. The representation accords with the *physique* of M. Talbot.

At the Théâtre de Cluny they have revived *Le Crime de Faverne*, that old Frédéric Lemaître—though the shadow of the Frédéric Lemaître of thirty years ago—may play his accustomed part. As the name denotes, the piece is full of horrors, and by the time the story ends most of the ten commandments have been broken several times. Lemaître, though a broken man, retains much of

the old intelligence and fire, so that possibly on this account the piece may be still worth seeing. It is mounted with care and taste, and the company is at least adequate to the performance of the play.

WHEN M. Sardou's *Merveilleuses* is withdrawn from the Théâtre des Variétés, there will be a revival of *Le Chapeau de Paille*, an adaptation of which, under the name of *The Wedding March*, is being played at the present moment at the Court Theatre in Sloane Square. It is said that the actor Dupuis requires rest.

THE newly-decorated "Stadt," or Town Theatre, at Vienna, inaugurated its season with Laube's *Demetrius*, one of the most successful of the twenty-five novelties which it has exhibited during the year 1873. The "Carl Theater," which supplies Vienna with high-pressure French sensational drama, has maintained its character for novelty and grand scenic decoration. Among the thirty-four new pieces put on the stage, those by Offenbach, Rosen, and Bittner were the favourites; while at the "Wien Theater," under the Geisting-Fleiner direction, Offenbach's *Theater-Prinzessin* and *Wilderer* rose highest in favour amongst the new pieces of the season. Taken as a whole, the past year may be regarded as one of more than average importance.

IN Majolati, the birthplace of Spontini, that composer's centenary is to be celebrated in the course of the present year.

WAGNER's *Meistersinger* has just been produced at Cologne for the first time—"with a success," says the *Musikalisches Wochenblatt*, "which hardly the most sanguine friends of the master could have hoped."

IN Munich, the same composer's *Tristan und Isolde* is to be revived in February, under the direction of Capellmeister Levi.

RHEINBERGER's new opera, *Des Thürmer's Tochterlein*, was produced at Gratz on the 7th instant. The music is well spoken of.

TWENTY-FOUR new operas were produced in Italy during the past year.

THE *Neue Zeitschrift für Musik*, in a biography of the late singer Carl Wallenreiter, who died last October, having been insane for some time previously, mentions the curious fact that during his last illness he invariably sang, instead of speaking, even at times in which he was conscious of what was around him.

KIEL's oratorio *Christus* was to be performed at Berlin for the first time on Monday last, by the members of the Sternscher Gesangverein.

GLUCK's *Alceste* is to be revived at Berlin next month, after a lapse of more than twenty years.

THE last number of the *Musikalisches Wochenblatt* gives two or three interesting items of intelligence relating to Richard Wagner. In reply to numerous enquiries, it states that the vocal score of the *Götterdämmerung* (the fourth and concluding portion of the great tetralogy *Der Ring des Nibelungen*, which is to be performed next year at Bayreuth) will appear in the course of the present year. The pianoforte arrangement will be by Carl Klindworth, who has already edited the previous parts of the work in such a masterly manner. The same paper also mentions a report from Cairo, to the effect that the Viceroy of Egypt has asked Wagner if he is disposed to write and set to music for the opera at Cairo a libretto, the action of which shall take place in Egypt, the subject-matter to be taken from the Old Testament. The terms offered are said to be munificent.

WE understand that Messrs. Macmillan are about to publish a *Dictionary of Music*, and thus supply a long-felt want in English literature. The work is to be edited by Mr. George Grove, whose name will be a sufficient guarantee for its excellence. We believe Mr. Grove has already

received a promise of assistance from several of our best-known and most competent writers on musical subjects. Not only historical but theoretical and practical matters are included in the scheme.

WE learn from the *Cologne Gazette* (January 17) that Madame Lina Schneider had announced her intention of taking for the subject of her public recitation, on Monday, January 19, the *Antigone* of Sophocles, according to Professor Donner's translation. She was to be assisted by her husband, Professor Schneider, and by Herr Behr, in the parts of Creon, Haemon, &c., while a pupil of her own was to give the parts of Ismene and Eurydice, Madame Schneider herself taking the remaining characters. Mendelssohn's choruses to the *Antigone* are to be given as the musical accompaniment to the recitation, and are to be under the direction of Herr Weber.

POSTSCRIPT.

ROYAL INSTITUTION (Friday, Jan. 30).

SIR JULIUS BENEDICT, the lecturer last evening, is universally popular in the concert-room, though less well-known as a lecturer on the history of music. A considerable gathering of concert-goers, however, attended his address on "Weber and his Times." The main theoretical interest of the lecture consisted in the attempt to show that Weber was the real originator of the modern school of music, which has found its culmination in Wagner. According to Sir Julius, he was the first to adapt musical theme to the expression of definite poetical ideas and dramatic character, and his opposition as a "Romanticist" to the old classical school of Cherubini surrounded the development of his genius with intrigues and hostility on the part both of musicians and the public press. The father, along with Schubert, of the German "Lied," his compositions for the pianoforte approached nearest to Beethoven, and were adopted by Mendelssohn as models. The remainder of the lecture was mainly occupied with a sympathetic sketch of Weber's character and surroundings, his meeting with Beethoven in Vienna, his last journey to London, and his energetic battling at the last with the fatal disease which carried him off; and included some interesting personal experiences of the lecturer in connection with the preparations for the first performance of Weber's most important operas.

THE *Athenaeum* announces that the death of Mr. Adam Black, the publisher, has just taken place in his 90th year.

A STATUE of St. Francis, by the great Spanish master, Alonso Cano, has been for more than ten years rigorously shut up in the treasury of the Cathedral of Toledo, and no one has been permitted to see it. Even the Emperor of Brazil, when he recently visited Spain, could not, it is said, get a sight of this famous statue, which is reckoned one of Cano's finest works in sculpture. The original being thus hidden (it is to be hoped it has not disappeared, as sometimes happens with valuable works of art in the care of the Church), it may be interesting to some of our readers to learn that an excellent copy of it of half life-size painted in terracotta may be purchased in Paris. It is to be seen in M. Goupil's shop-window.

A CO-OPERATIVE society of artists has been formed in Paris. It has for its objects: 1st. The organisation of open exhibitions, without jury or honorary awards, at which each member may exhibit his works. 2nd. The sale of the said works; and 3rd. The publication, as soon as possible, of a journal relating extensively to the arts. The society is composed of painters, sculptors, engravers, and lithographers. Its capital is variable, its profits arising from the entries to the exhibitions, commissions on the sale of the pictures, and any other receipts. These profits, after the payment of expenses, will be divided among members.